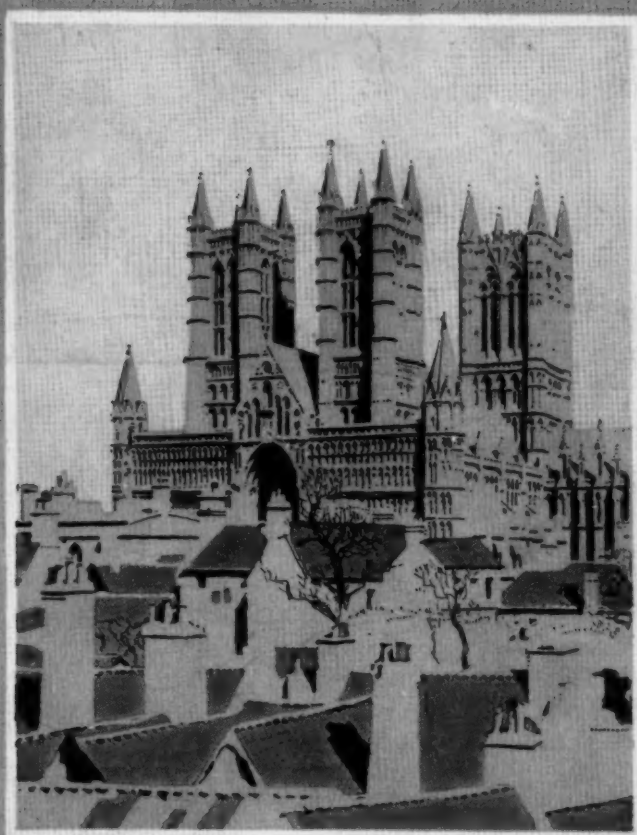


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THE ARCHITECTURAL FORUM



JANUARY
1926



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Detail of the facade of Saint Peter's, Rome, built by Carlo Maderna in 1606 when the original plan was abandoned and the nave lengthened.

From an etching by Louis C. Rosenberg

The ARCHITECTURAL FORUM

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Harington House in Gloucestershire

By ROGER WEARNE RAMSDALL AND HAROLD DONALDSON EBERLEIN

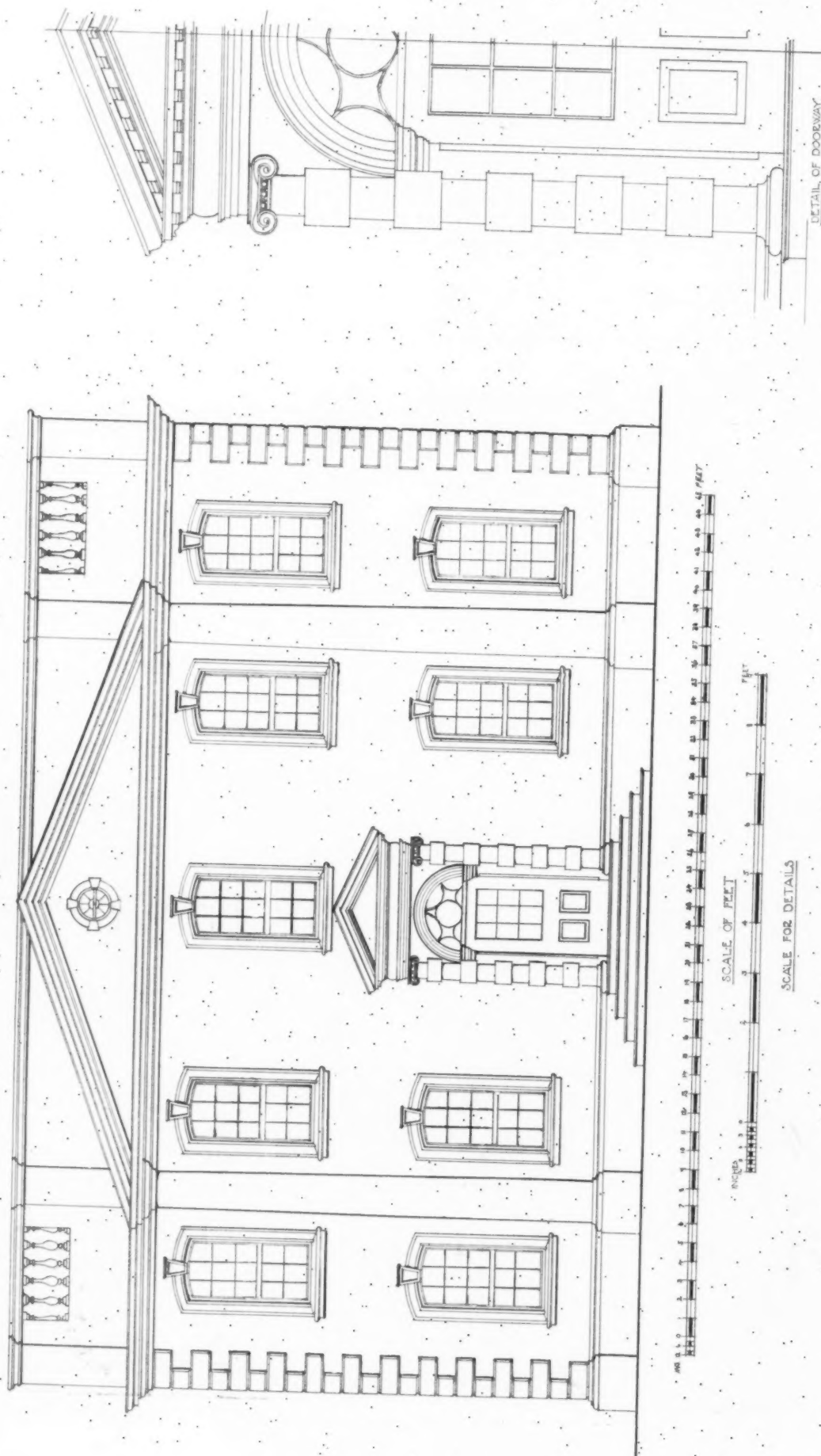
THE English architects of the early eighteenth century had preëminently the gift of making the most of their opportunities and of the resources at their command. They could design houses of moderate size in the "grand manner," and in so doing they could manage to invest them with presence and dignity tenfold greater than a structure of like size is commonly wont to present nowadays. They had a fine conception of broad and ample scale, and this scale they applied even to small buildings with exceptionally happy results. They were near enough to the days of the seventeenth century grand manner for the vigorous traditions of that spacious period still to have a potent influence upon the creations they designed. Furthermore, they were not beset by the popular obsession of later days for a multitude of partitions dividing most of

the satisfactory spaces into an absurd number of small rooms which people thought they wanted, and which were dignified with special and high-sounding names, but which they did not really need and did not use when they had them. Consequently, it was often possible to invest even the most unpretentious structures with comely bearing and poise in a peculiarly distinguished and gratifying manner.

Harington House, at Bourton-on-the-Water, in Gloucestershire, is a case in point, where a structure of no great extent conveys an impression of amplitude beyond what might ordinarily be expected, perhaps beyond its actual dimensions. It is just this quality more than anything else that makes it a subject particularly deserving of close analytical study. The heights of the stories and the character of the details employed account for a great deal of the gen-



The Garden Facade of Harington House



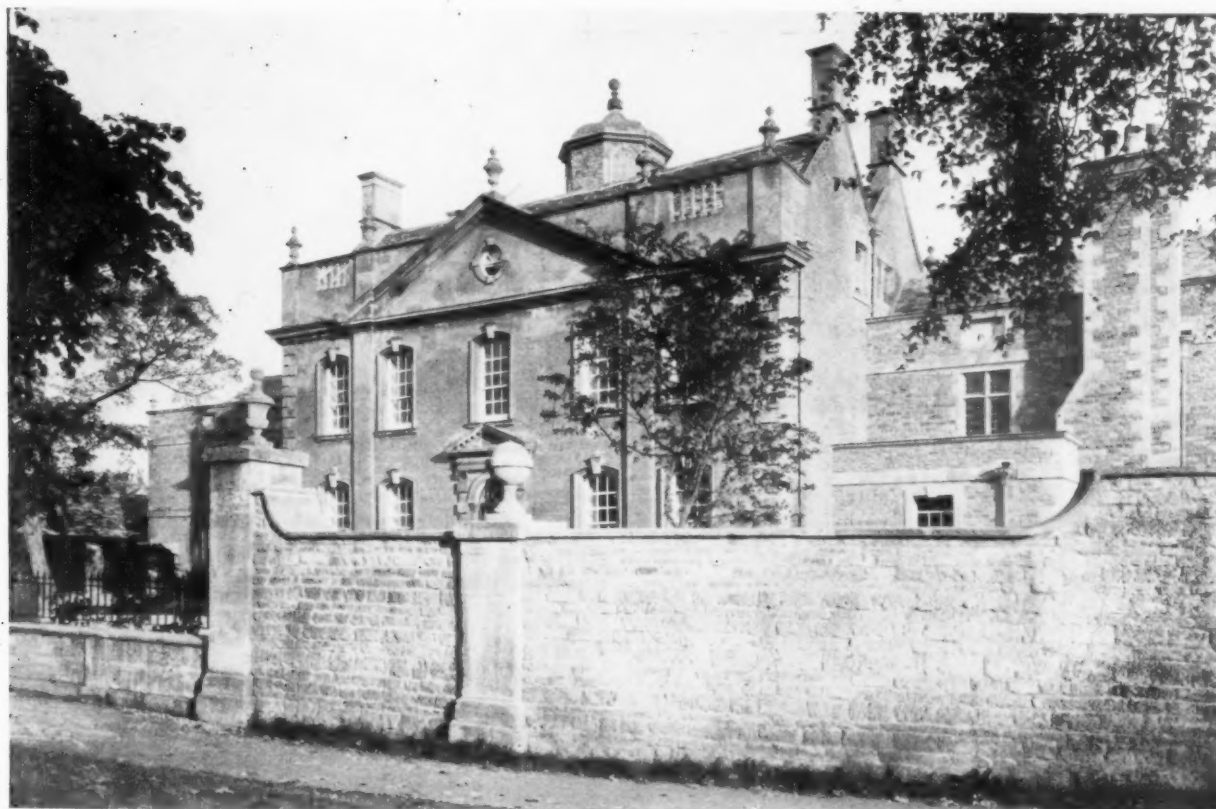
eral effect produced, to be sure, but there are other relationships of proportion and sundry subtleties that merit careful examination. Besides this, there are certain individual peculiarities of detail about Harington House that lead us to the conclusion that either it was designed by an architect who had not fully steeped himself in all the nice precisions of the Georgian manner as it was then interpreted, or else that the artisans employed now and again took liberties in the matter of execution of the designs furnished by an architect at a distance. These little peculiarities are in the nature of refreshing whimsicalities rather than indications of "cultured amateurishness." At any rate, they add to the sum total of charm, and there will be occasion to allude to them later on during the course of this discussion.

What probably happened was the latter of the two seeming possibilities. The plans were presumably sent down from London by an architect of recognized position and accomplishments, and were then carried out by some competent local master builder who, however, could not resist the temptation to exercise the latitude of judgment to which such men were accustomed; perhaps here and there he put in a touch of the Gothic vernacular which lingered longer in the Cotswolds than anywhere else. To find a stopped Gothic chamfer on the top quoin of a Classic dwelling, replete in most respects with all the studied urbanities of sophisticated scholarship, is like finding a rare woodland flower abloom in the midst of a border in a scrupulously groomed formal garden. As a matter of fact, if the foregoing

hypothesis of construction be correct, the drawings provided by the city architect doubtless left many minor details without specific indication,—this was often done at the time,—and the master builder executed them in the way he knew best. None of them appear impertinent or incongruous; they are merely evidences of engaging naïvete, committed in perfect good faith, with honest intent on the craftsman's part.

Harington House, taken in its entirety, is a fairly large dwelling, but the early Georgian part, under immediate consideration, is of only moderate size. The north wing was built in the seventeenth century and served as a sufficient domicile until sometime between 1730 and 1740, when the addition with which we are here concerned was made. Several years ago, when the house came into the hands of its present owner, the south wing was built in conformity with the style of the original structure. It was in many ways a fortunate thing that until the building of the new wing nothing whatever had been done to the house since 1801. Restorations, therefore, were altogether a matter of structural repairs.

One of the best things that came from leaving the house so long untouched was the preservation of the old wallpaper in the first floor hall, paper made by Jackson of Battersea and executed in his best manner. The paper was soiled and fairly in rags and tatters, but it was carefully removed from the walls, cleaned, repaired, mounted on a *chassis* and put back in its original position. Another interesting survival of original wallpaper occurred in the cupola, where the paper of eighteenth century Chinese origin re-



Entrance Facade from the Highroad, Harington House

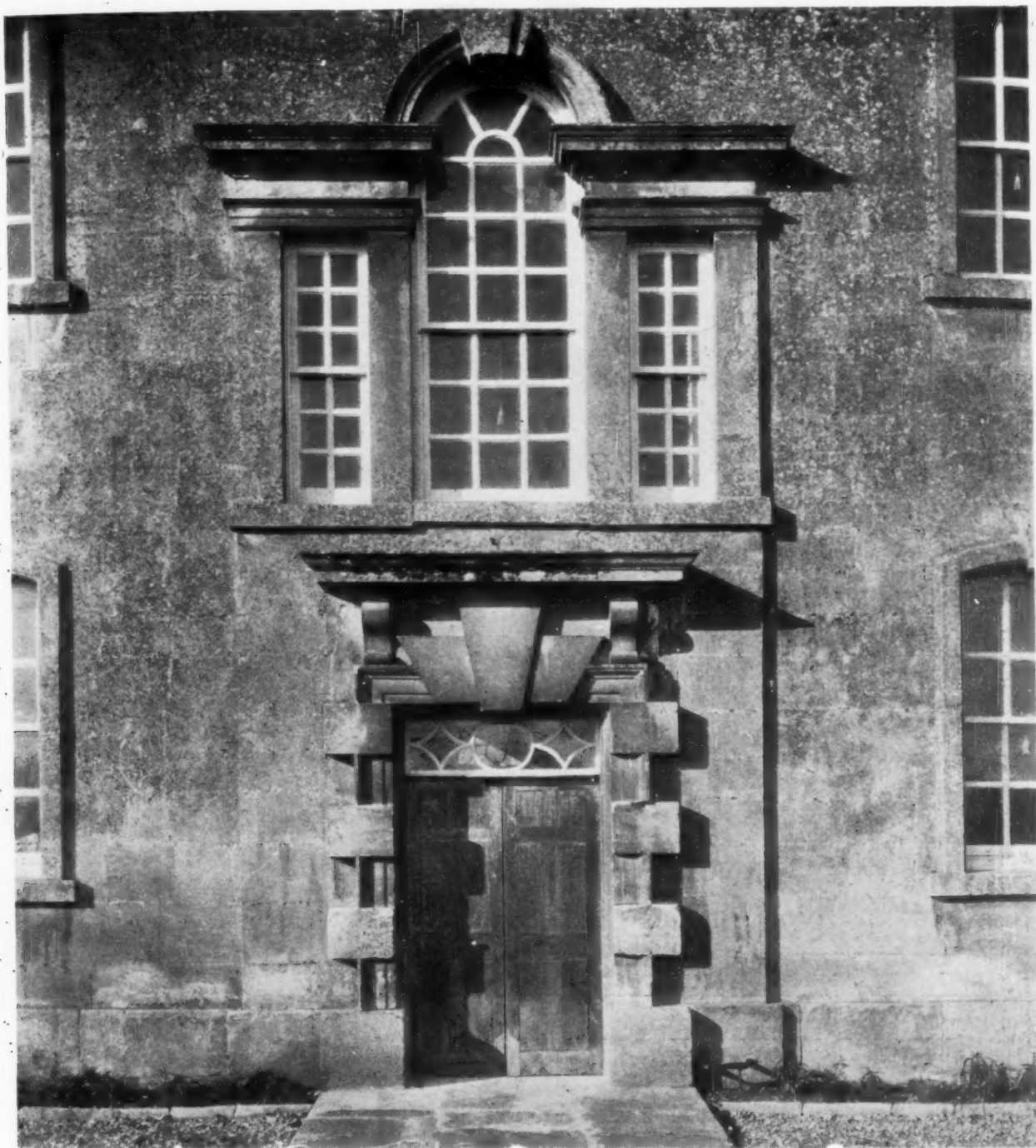


Entrance to Service Wing, Harington House

mained in place, less distinguished, indeed, than the Jackson paper of the first floor and much marred by the accidents of time, but still worthy of the careful restoration accorded it. In still another respect, too, the abstention from nineteenth century changes at Harington House has been particularly fortunate. The plaster decorations are intact and present an epitome of English decorative plasterwork from the first half to almost the end of the eighteenth century.

An amusing bit of domestic history is connected with the plaster enrichment. The heiress who owned and occupied Harington House during a great part

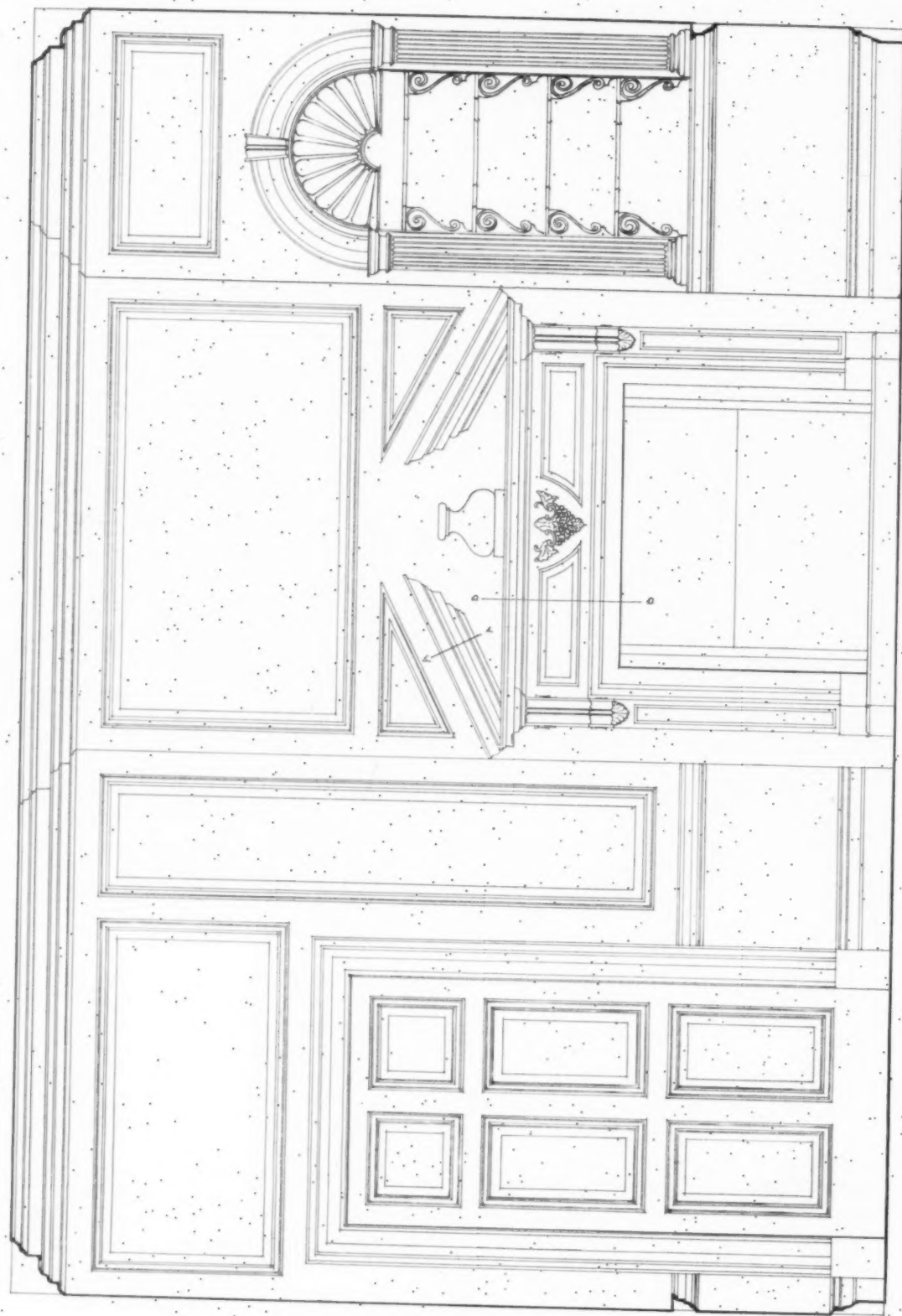
of the eighteenth century was not only long-lived but also much given to matrimony. She had three husbands, in due and proper succession, and the acquisition of each spouse seems to have inspired her to garnish her dwelling with whatever form of plaster ornament was then in vogue. There is the early work (characterized by vigorous motifs and virile rendering), reminiscent of the fashions that prevailed in Queen Anne's day and for some time thereafter; there is the efflorescence of the once esteemed Rococo, imported from across the Channel, and there are the meticulous refinements of the



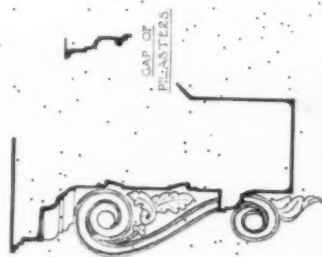
Doorway and Palladian Window, Garden Façade, Harington House

ultra-Palladian school. Last of all, there are the foreshadowings of the sterner vein of Classic severity that was later to dominate design in the early part of the nineteenth century. Curiously enough, the successive plaster adornments are so juxtaposed that their general effect is not at all incongruous, despite their diversity of provenance and expression, and none but the most exacting purists could cavil at the unusual association of modes. What is especially significant is that each manner of plaster embellishment is presented not in its most elaborate form, such as the examples one ordinarily sees illus-

trated as typical of the several styles of historic interior decoration, but in a very moderate and unpretentious way, suitable for average domestic employment. In this connection it is worth noting that in the dining room, as in the corresponding room on the opposite side of the entrance hall, the field of the ceiling is colored a pale blue, against which the relief of the unobtrusive Rococo plaster decoration stands forth in effective contrast. The sunburst in the center of the ceiling of the first floor hall is gilded. Otherwise neither color nor gilding is used in conjunction with the plasterwork. With such



SECTION AT A A



SECTION AT B B
SHOWING CONSOLE



CHIEF
RAIL

BASE OF
PLASTER

FEET

SCALE OF FEET

SCALE FOR DETAILS



Fireplace in Study, Harington House

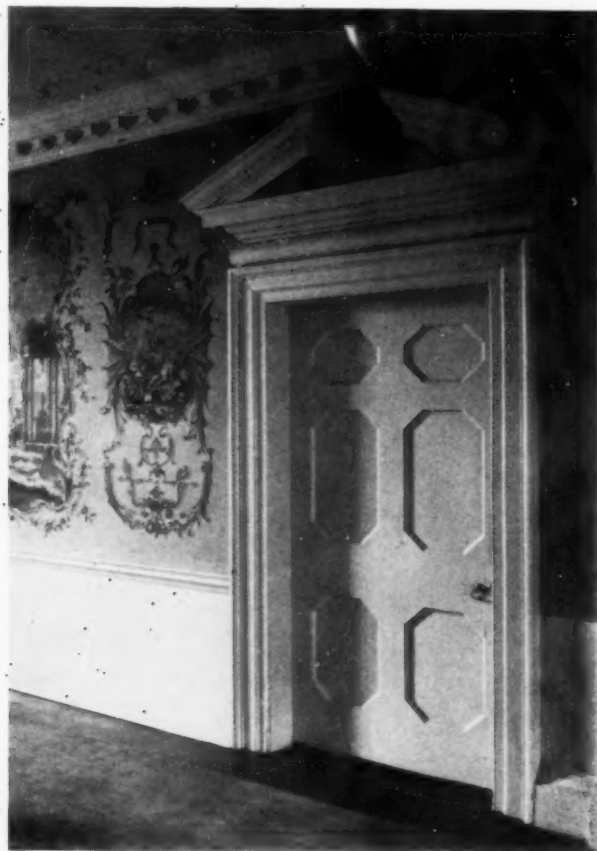
satisfactory instances of the use of plaster in view, the incentive to a fuller utilization of this resource in modern treatment gains new and increased force.

The staircase of Harington House is quite remarkable in that all the risers and treads, which are of oak, are inlaid with bounding lines of cross-banded walnut, yielding a diverting feature of contrast in both color and grain. The landings also are inlaid with bounding lines and small geometrical figures. This is one of those pleasant little individualities that are constantly coming to light in the course of examination. Another is the Chinese fret-

work balustrade of the little staircase ascending from the attic to the cupola. Besides the unusual inlay ornament of the steps and landings, the main staircase exhibits other items of interest that will repay close study. In fact, all the detail throughout the house may be scrutinized with profit. The niches in the master's study; the fireplace in the same room; the fireplace with a tinder hole, in the old wing; the chair rails; the paneling, all display marked individualities that offer a substantial reward to the discerning student with a mind to investigate them and explore the niceties which occur throughout the house.



Doorway from Hall into Study



Detail, Doorway in Hall



Chimneypiece in Dining Room

The exterior is of the native Cotswold limestone, of a warm, tawny hue, well calculated to enhance the distinguished aspect of the composition. It is likewise a thoroughly satisfactory medium for the execution of mouldings and such carved ornament as the pilaster capitals, the parapet balusters, and the vases that crown the parapet. The weather merely adds patches of black stain that intensify the shadows without disintegrating the stone or injuring it.

In scanning the west or entrance front of Harrington House, one cannot help feeling that the architect, whoever he may have been, was familiar with and admired the work of Sir John Vanbrugh. The general treatment of the fenestration is strongly reminiscent of Vanbrugh's manner, and in other features of the composition, too, it is possible to detect details more or less suggestive of the same source of inspiration. Quite apart, however, from seeking to establish resemblances or to point out possible attributions, we may observe that the handling of the windows is highly agreeable and, in the course of analysis, besides taking account of their detail, spacing and scale, we must note the distinctive character imparted by the glazing, especially by the division of the sashes, the upper being only two lights in height. At the same time, the heavily banded architrave of the doorway contributes not a little to the air of robust stateliness that marks this facade. The east or garden front is more serene in its composition and equally engaging. Not the least



One End of New Drawing Room

part of its distinction is due to the design of the doorway with the so-called "Palladian" window above it, which lights the staircase and its landings.

It is unfortunate that the notion seems to have taken root in the minds of a certain class of the laity that any form of domestic architectural composition in the Classic manner must needs be a more or less perfunctory performance, to be compassed by observing divers cut and dried conventions, and that little wholesome variety of result is to be expected. To judge from sundry examples of modern building, it would seem that some of the architectural profession share this unworthy conception of the Classic manner as a thing blighted by standardization.

As a matter of fact, throughout the length and breadth of England, in country towns and in quiet villages, as well as in those parts of cities whose decorous eighteenth century aspect has not been marred by the encroaching tide of modern commercialism, there are to be found hundreds of houses of medium size, cast in the Classic mould, all of them eloquently preaching the same message. That message proclaims the vigorous vitality and infinite diversity of the Classic tradition. This vital diversity is quite evident enough to satisfy the most curious and insatiable in the matter of detail. There are scores of little local mannerisms, and very diverting mannerisms too, to be met with only in certain counties or parts of certain counties. As an instance of this sort of



Palladian Window on Stair Landing

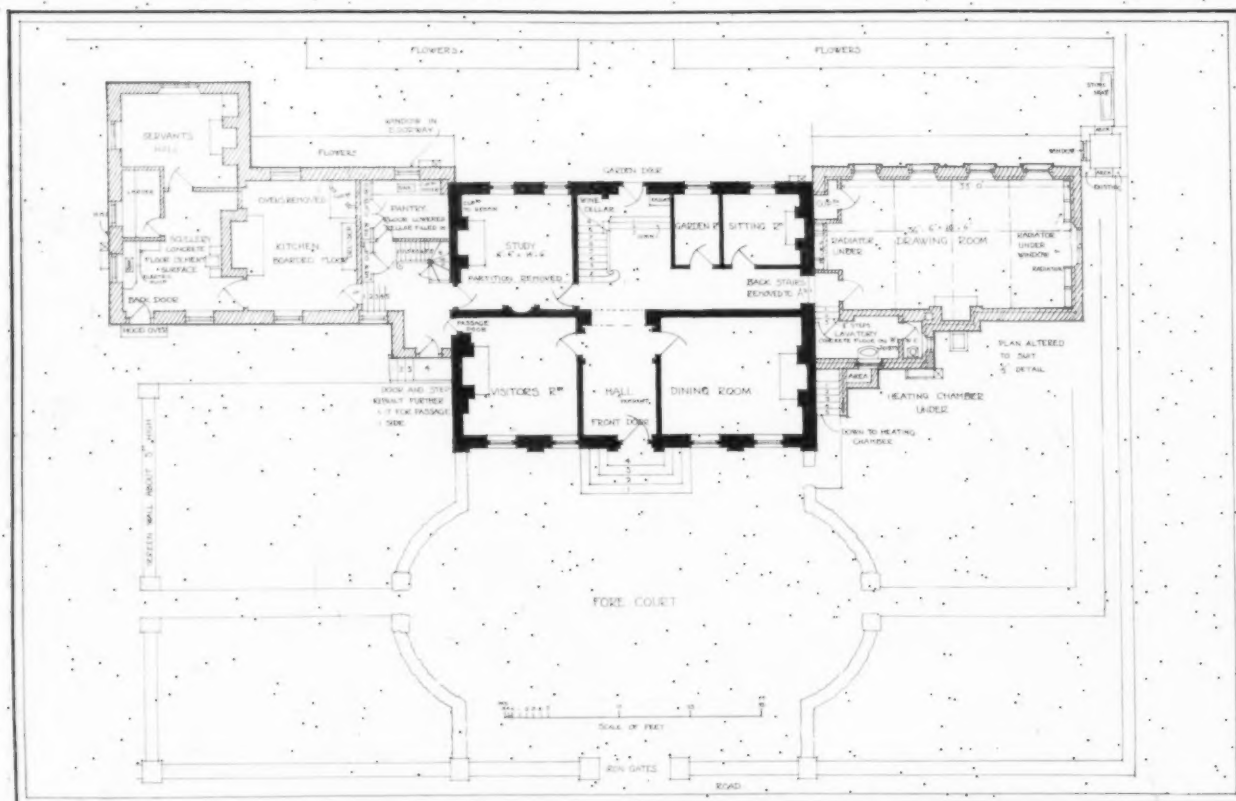


Details, Plaster Decoration; Entrance and Stair Hall

thing it might be mentioned that the doorways to be found in Bedfordshire, and more particularly in the vicinity of Woburn, show abbreviated doors resting upon brackets formed like the thin strips of dough that lace the tops of tarts made by old fashioned cooks.

What is more to our immediate point, however, is that these same houses abundantly prove the vital diversity compassed by the Classic mode in such an array of enticing compositions that the range of in-

teresting possibilities seems inexhaustible. The tightness of style, which those unacquainted with this Protean diversity are sometimes likely to attribute to the Classic mode, is non-existent. There could not be imagined a more engaging diversion for architects and architecturally inclined laymen than an extended study of those ample-mannered eighteenth century dwellings of which Harington House is such a conspicuous and so successful an example.



Plan of Main Floor, Harington House; Shaded Portions Show Additions

✓Reflections on the Exposition des Arts Decoratifs

By ELLOW H. HOSTACHE

THE words *Exposition des Arts Decoratifs* are still to be read, in sharply cut type, on the orange, black and gilded posters adorned with lace-like frames on buff, khaki and chamois backgrounds, which have been the outstanding feature of this post-war manifestation. October is waning—and so is this Exposition. This Exposition! What of it? . . . A few million cubic feet of concrete and plaster, shedding their varnishes and now ready for the *masse* of the demolisher; also, probably, just as many suits brought at the same time by exhibitors *vs.* contractors *vs.* the Town of Paris for breaches of promise,—for such is likely to be the outcome.

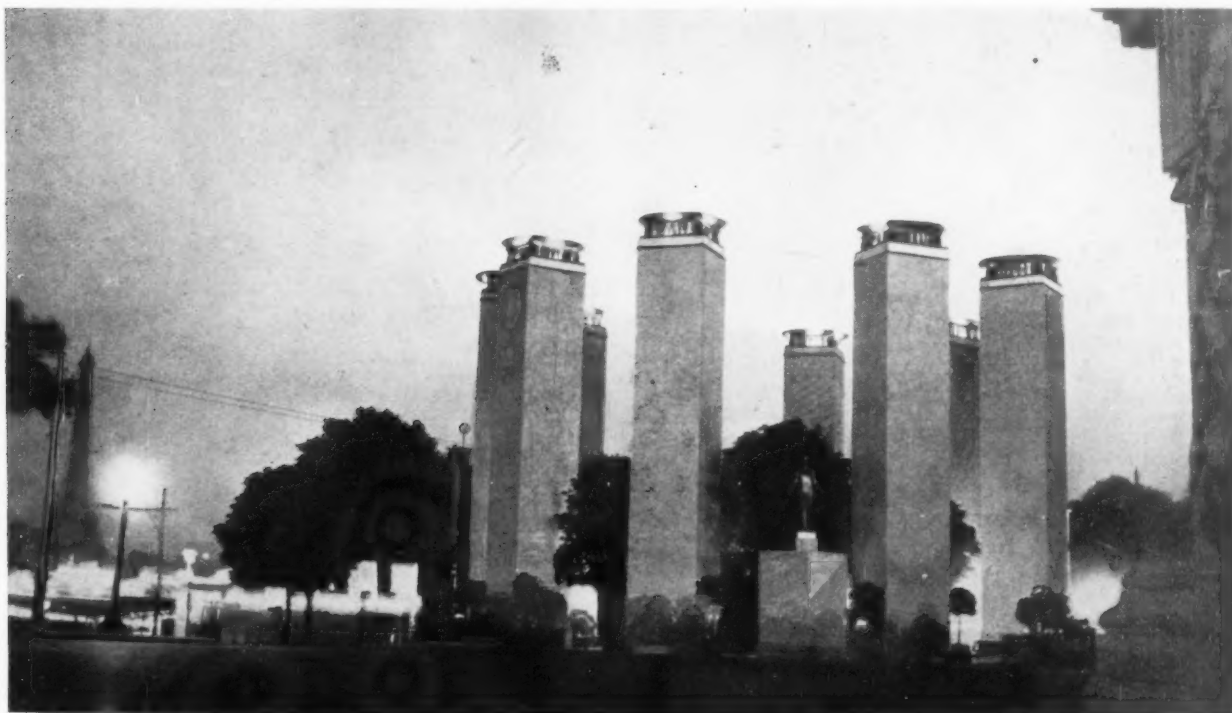
Well! . . . And what of the Decorative Arts? . . . *Les Arts Decoratifs* are no more! . . . This bastard offspring of anæmic artisanship and efficient salesmanship was not fit to live. We buried it on the banks of the Seine! But what was it all about? . . . About ornament! The dictatorship of ornament! Modern society, caught in a net of lines, dazzled by colors, crushed under volumes disposed by unorganized agents of arts in an unorganized plan to earn their living! Tickling the soles of our feet, massaging our optic nerves, caressing our few ounces of brain matter! Now it is the right of these agents to earn their living; but it is obtuse of

us to allow our senses to enslave our faculties for the sake of a Papuan delight and a seraglio-like *far niente!* It is for us to strip ourselves of all gaudy rags and gewgaws; and to discover that ornaments often hide a fault, a mistake, a flaw or a malformation. Under the unstable sky of sunny France, the Decorative Arts are no more! Next year's tourists will visit the ruins and the tomb. A good deal of money is expected. "On to Avalon!" is the spirit.

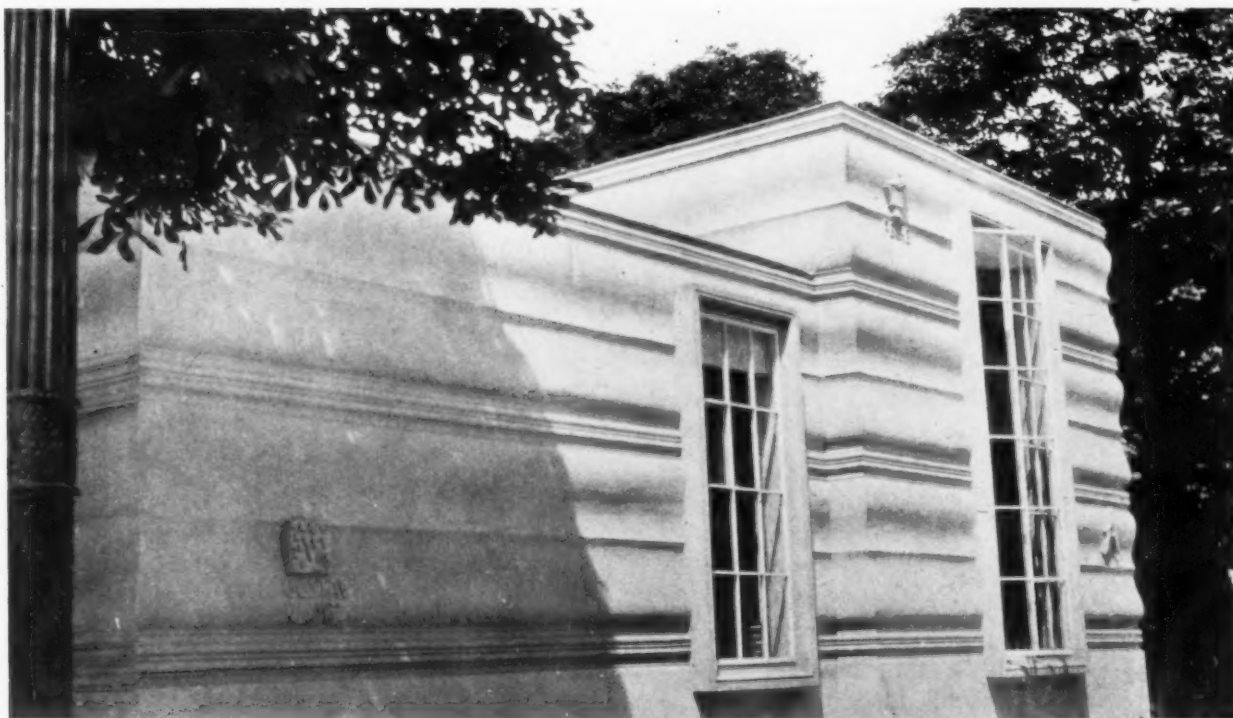
Everyone of these so-called arts was pretending to its own *raison d'être*, its own meaning and end altogether! They were to be considered, and we weren't! It was such a good joke that we all laughed—and they died! Like fairs and fairies they died—in spite of that nonsensical Peter Pan! To be young and to want to stay young appeal to our understanding; but to be freakish, and to want to remain freakish, goes over our heads and hits only our sense of humor. Peter Panoisivity and decorrosivity are all very well in the movies, but, alas, somebody, sometime ago, built the Parthenon—and somebody else, not so long ago, built a very powerful airplane! . . . Thinking of these mileposts of progress, and having to write to a friend of this Exposition, one simply refuses to take the gilded quill from the inkstand-with-the-sand-shaker, to put it down in ornate



Poster Design



Entrance from Place De La Concorde



Wing, Austrian Pavilion

capitals. One leans over one's typewriter, and this is what one may say, were expression really to be given.

"The Exposition was an hour of fancy, and a long hour! Fancy implies its own restrictions. And wishies are not horses! Neither all hours nor all doors are open to fancy. Fancy is ephemeral. This

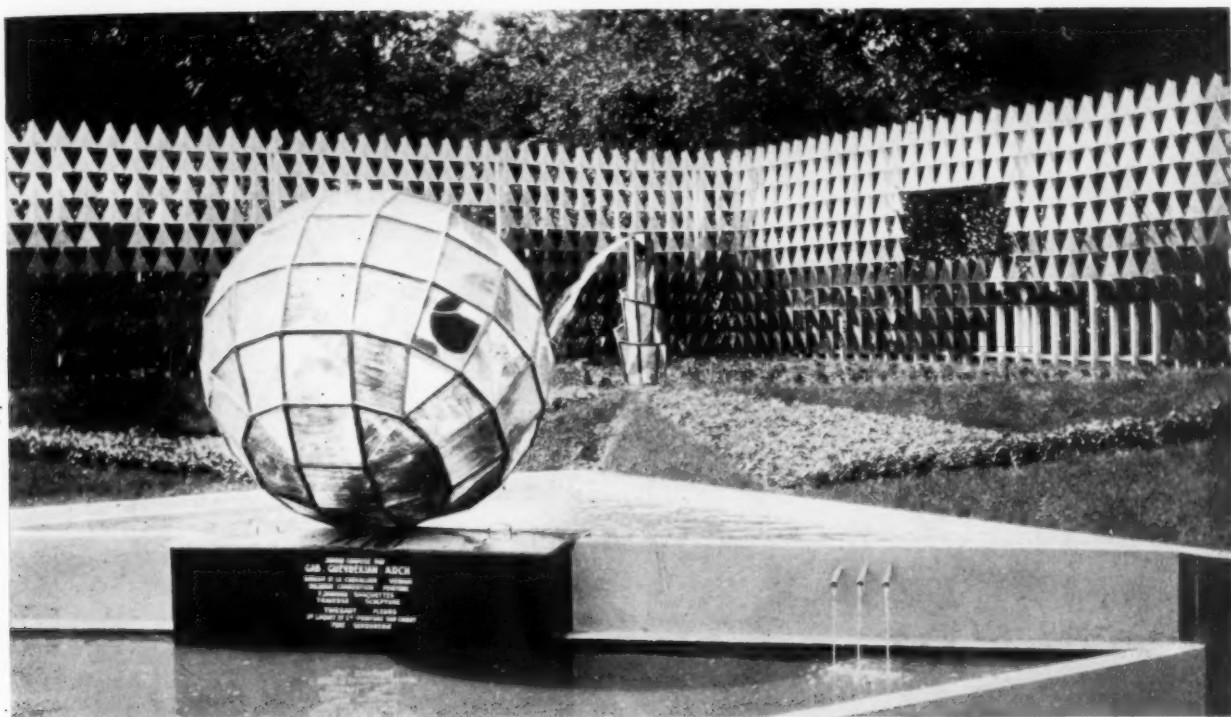
exhibit pleased or did not please, and this very fact indicates its value. Quantities of pleasure and qualities of it are not a criterion of high civilization. The largest exhibition will not fill the space separating beauty from pleasure. This exhibition tried to make us believe that there is no difference between them.



Entrance, Swedish Pavilion



De Laigue Fountain, Esplanade des Invalides



Garden Fountain; Stained Glass Ball Illuminated at Night

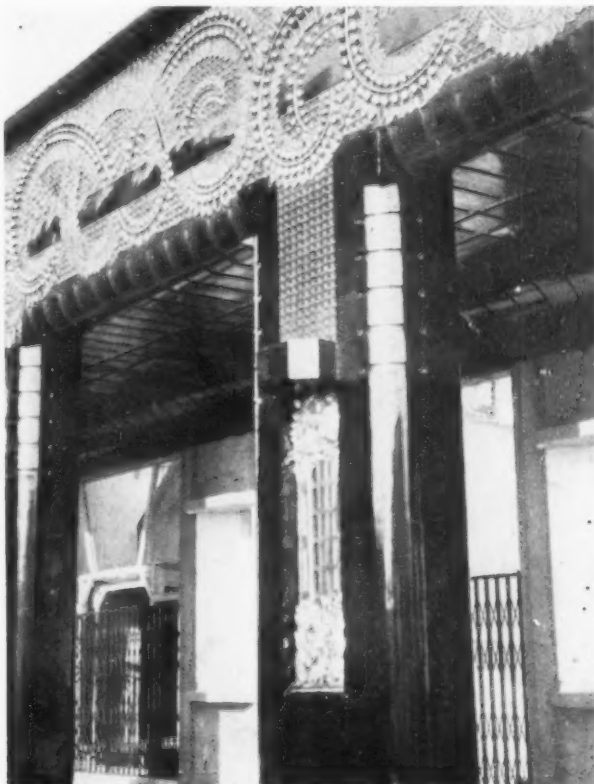
Everything on show was an appeal to our senses, if not directly to our pocketbooks; these senses fed up and the purse made lean, the intelligence after all remained unsatisfied. The style this Exposition was to advertise and did over-advertise is a cross between the Hispano-Suiza of an oil king in tuxedo

and the gilded *carrosse* of a Louis XV marquis in powdered wig; two beings and two means equally far from us and the general contemporary activities, needs, feelings and desires most of us have.

"Three days during these six months this exhibition intruded on our brain. Came the day, during



Tin-Plated Pavilion of the Newspaper, "L'Intransigeant"



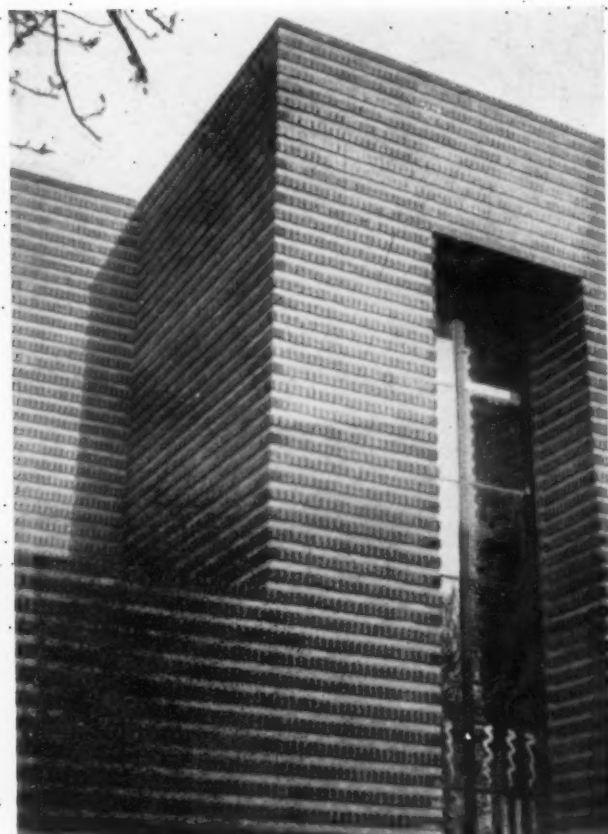
Arcade of French Shops, in Multi-Colored Plaster



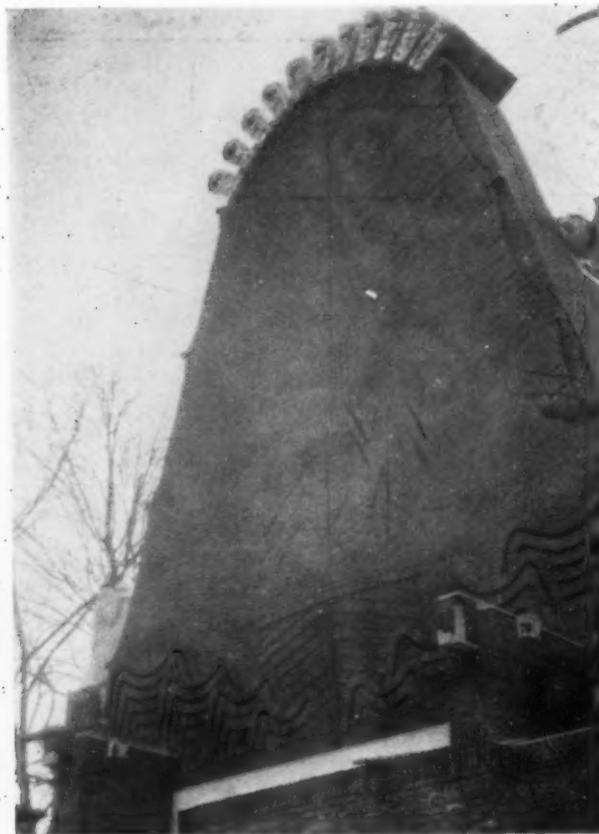
Wood and Glass Pavilion of Soviet Russia

the building-up, when we felt the engineer; the organizer waking in us. Came the day, during the summer, when everything was at its best and perfected, when we felt the grandeur of achievement; of activity, of potentialities, of nations' brains collaborating. Came the day, during the demolition, when the reformer in us took pleasure in seeing the clearing-up of this earth-skin from all the warts of super-production and super-possession. We understood then that the main question was, and as it has not been solved, still is, proportion; *rappports*; and that every epoch, segregated through the ages and labeled great, had satisfactorily answered the same question. That day we gloated with the architects.

"*Panem et circenses!*" The crowd was satisfied by this orgy of colors and shapes, but the individual felt himself as a visitor in a museum of specialties not very much in demand. What was, then, expected, required? The individual thought he knew it the day proportions unveiled themselves to him; but, alas, this was almost impossible to grasp in the claws of words; thousands of books were written on that subject! The bare truth is that there is an urge in every one of us to coax all the many talented, and sometimes geniuses, to apply themselves to the creation and elaboration of some better devices for the elevation of our faculties than mere skin titillators and de luxe cages and jewels for parrots and monkeys. Drifting along the Esplanade des Invalides, one was soon tired and bored. Ten thousand ways of framing your best girl's picture, or even



Facade Detail, Danish Pavilion



Chimney, Dutch Pavilion

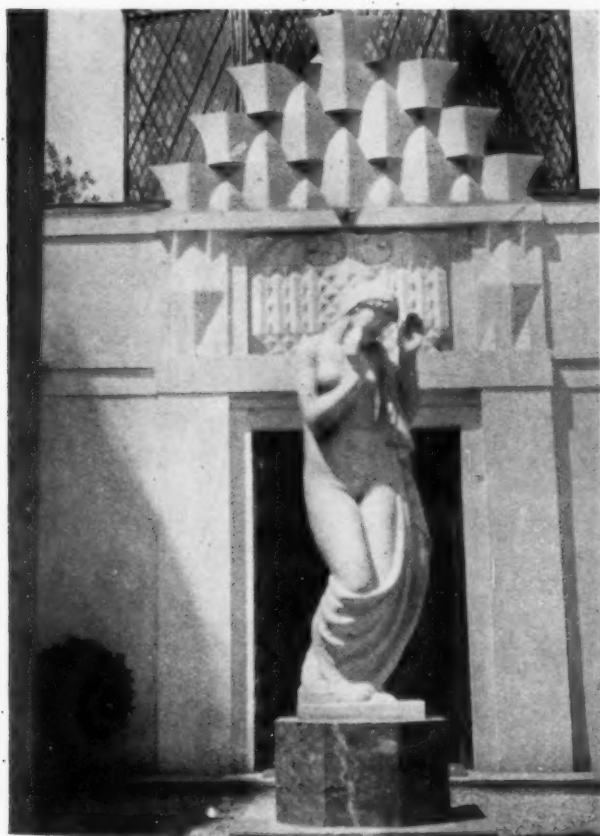
ten thousand different perfume bottles offered to her covetousness, do not require the best of any man's high-power intelligence or make other demands!

"Proportion has struck us by its misuse; abuse and disproportion. Economy, say what you will, is the haunting topic of all builders and organizers. Actually, one has to build, then, to organize one's life. One has to be an architect and an economist. Economy does not mean poverty but concentration and perfect adaptation of means to an end. One knows that every master of art was and is, in his work, an economist. Hygiene, sports, engineering, even good cooking, taught us certain methods that ease the body and the mind; and that though men differ in their methods, many of these are drawn from human standards, and that trespassing against them causes degeneration." This is true in art, applied or not. Before everything, one must live. Too many of our best intellects busied themselves in a contemplative dilettantism. The modern world is in full formation, and drags with it too many elements of the past lacking any further reason for remaining. One must discern the live parts from the mortified, and the Exhibition failed to show us such a choice in arts. Actually, artistic creation is very strong. Never, at any epoch, has such a creation been isolated from the exterior world. Master architects of old had the spirit of our engineers of today. Today's architects are too often mere interior and, alas, exterior decorators! To this has architecture now descended!

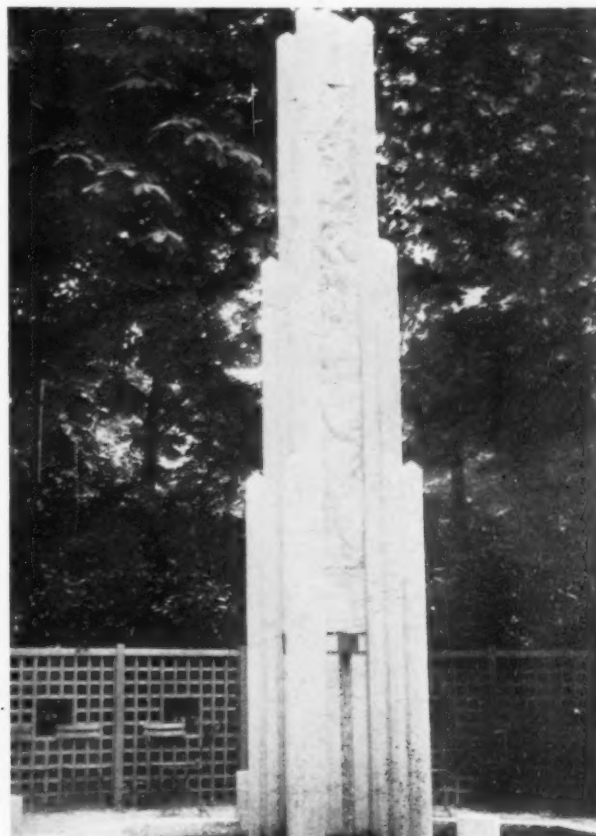
"Why a Louis XVI elevator, a Gothic type type-



Entrance, Looking Out to Quai d'Orsay



Courtyard with Statue; Polish Pavilion



Unique Fountain



Garden and Pavilions of the National Manufacturers of Sevres

writer, a Rococo wireless, a wood carved and inlaid body for your car, the wilderness of the African forest on your wallpaper, jellyfish-like lampshades, Dante's Inferno cast in concrete for the front entrance to your bank, and pottery of the middle ages for your drawing room? Why prefer the rough handwork of an artisan in wrought iron when we have perfect and polished steel bars at our disposal, more beautiful in their geometry and cheaper in

their cost? Do we still eat, on Sundays, peacocks presented on the table roasted with all their feathers? No! Well then, let us express our epoch in its own furniture; and, strange as it seems, we shall be following the "lesson of the past"! We will have our style and no more words in our vocabulary to explain the Decorative Arts. The entire Exposition might be described as a futile gesture,—if not a hopelessly lost opportunity for helpful accomplishment.



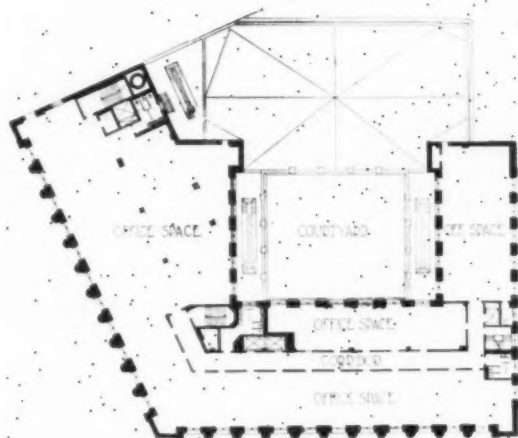
Belgian Pavilion, Illuminated



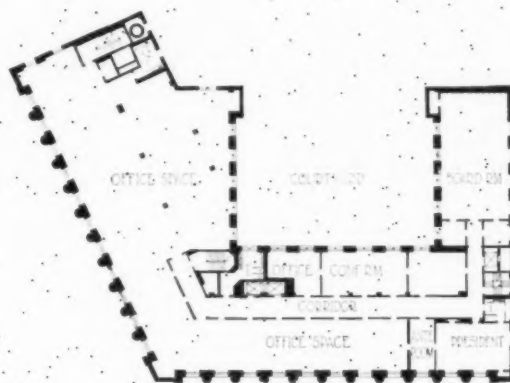
Photos, John Wallace Gillies.

UNITED STATES CHAMBER OF COMMERCE, WASHINGTON
CASS GILBERT, ARCHITECT

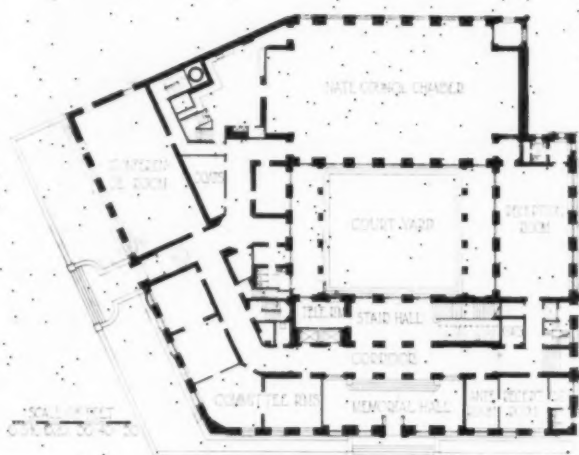
Plans on Back



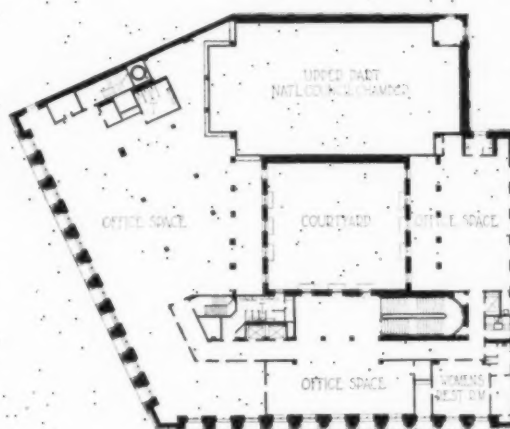
THIRD FLOOR



FOURTH FLOOR

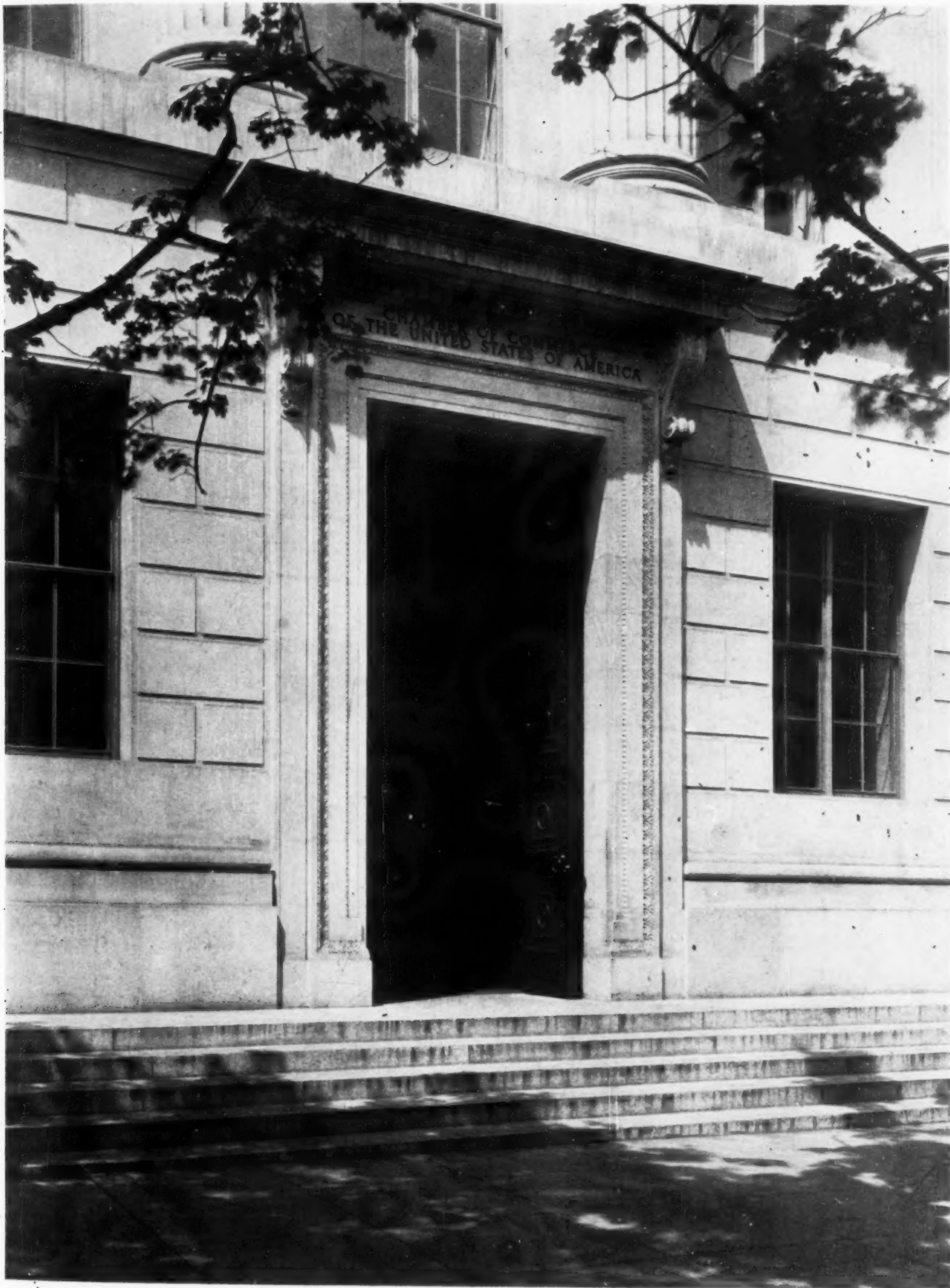


FIRST FLOOR



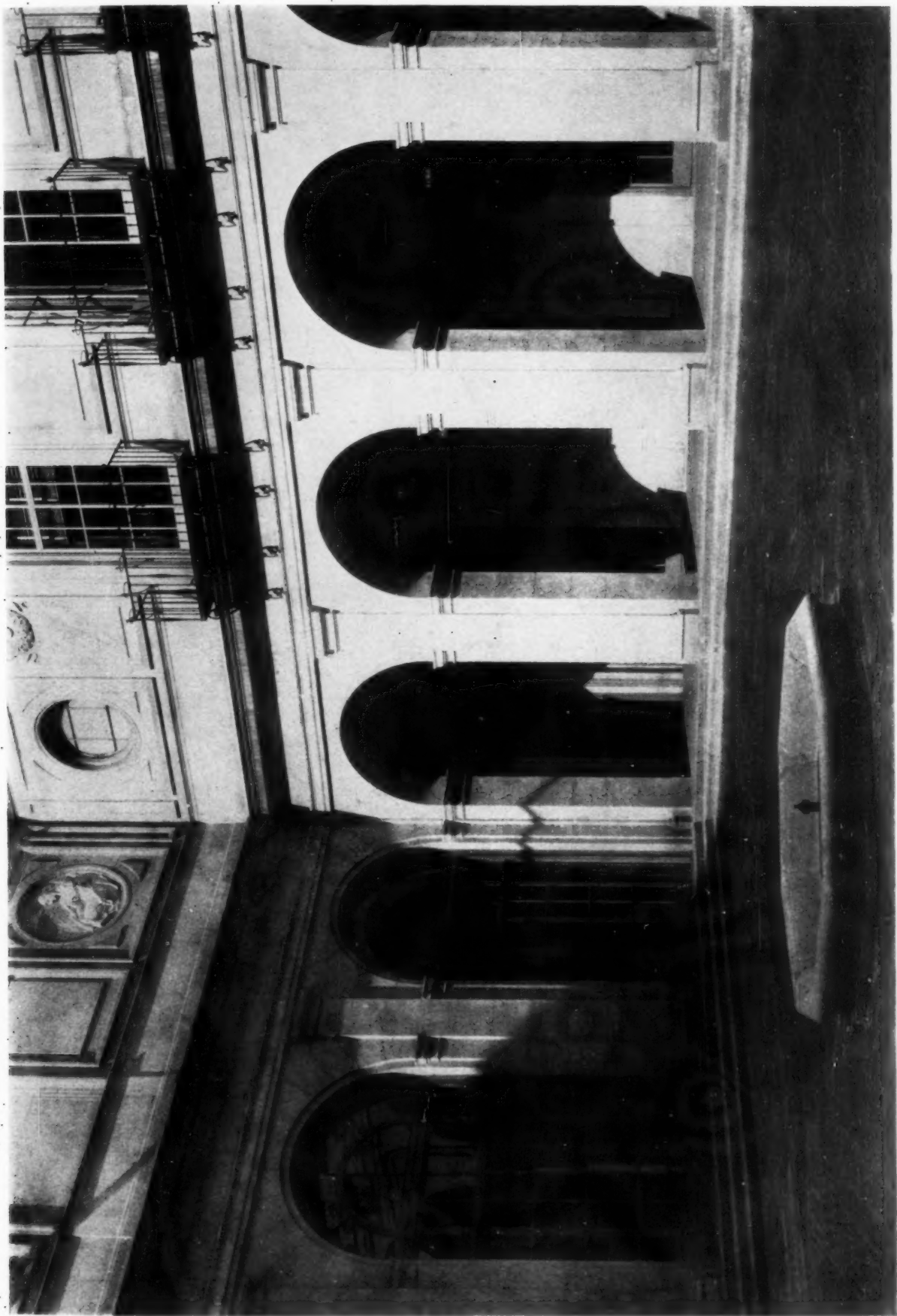
SECOND FLOOR

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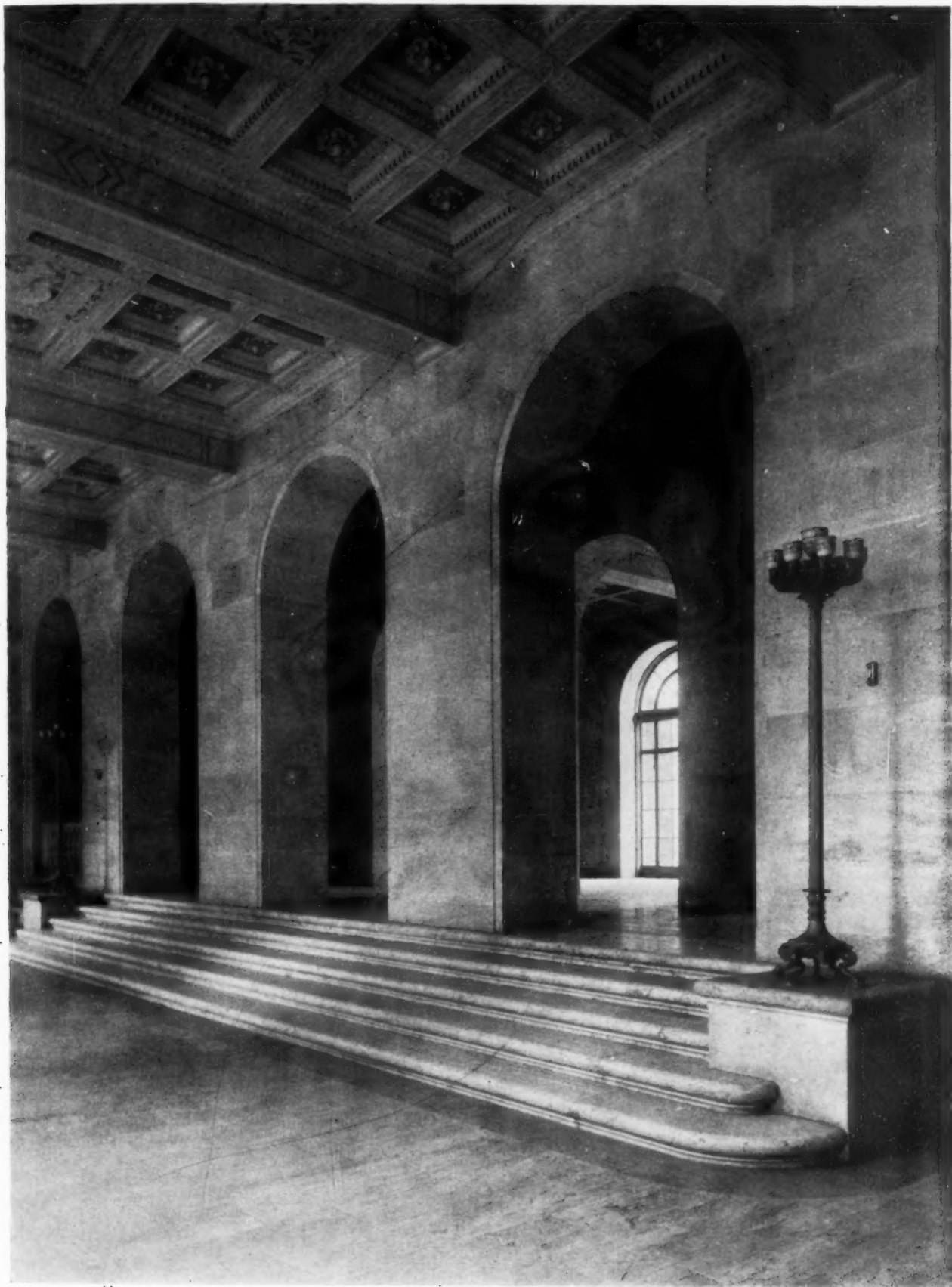
DETAIL, MAIN ENTRANCE
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CASS GILBERT, ARCHITECT





DETAIL, COURTYARD
UNITED STATES CHAMBER OF COMMERCE, WASHINGTON
CASS, GILBERT, ARCHITECT



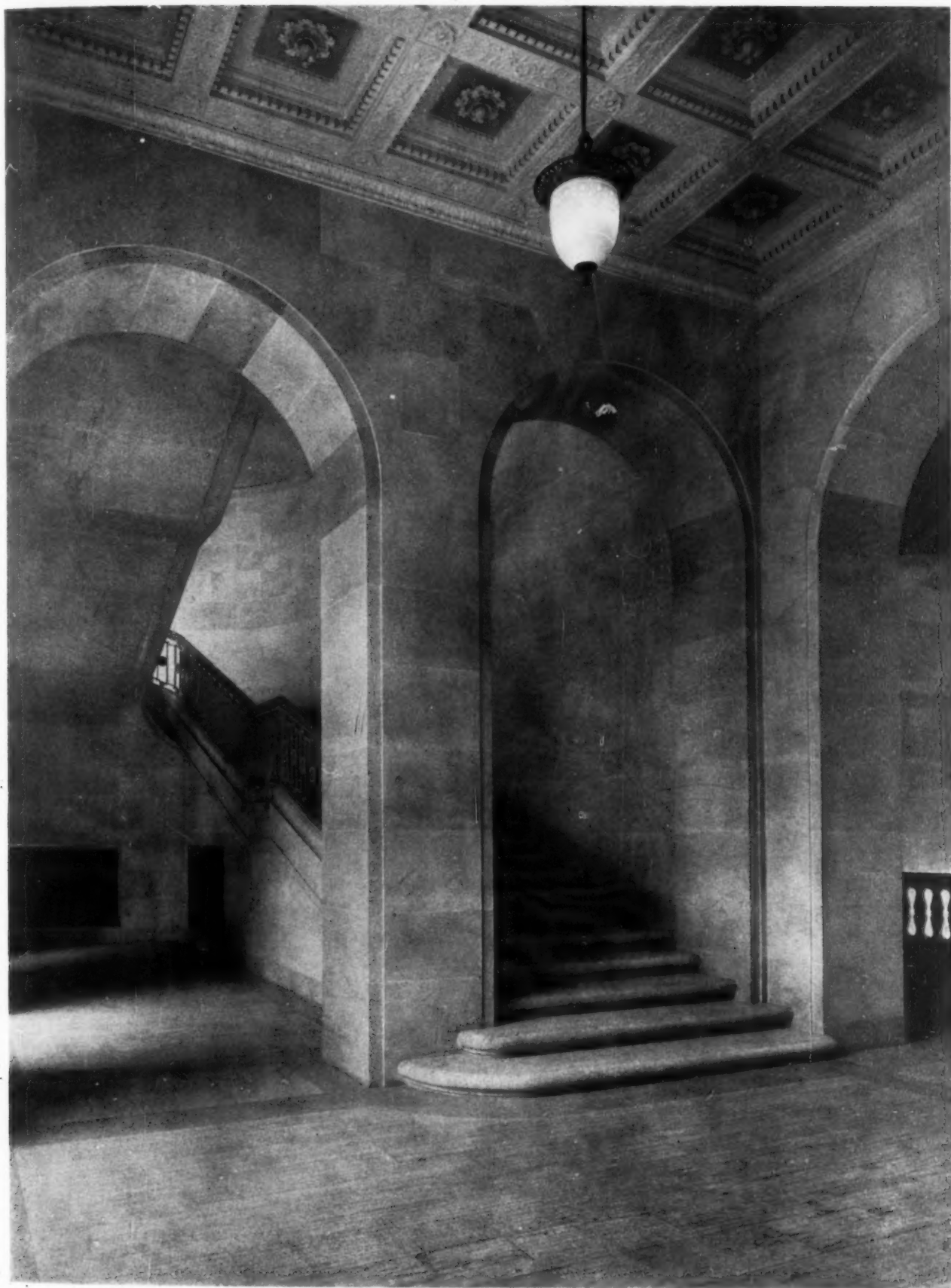


DETAIL, VESTIBULE
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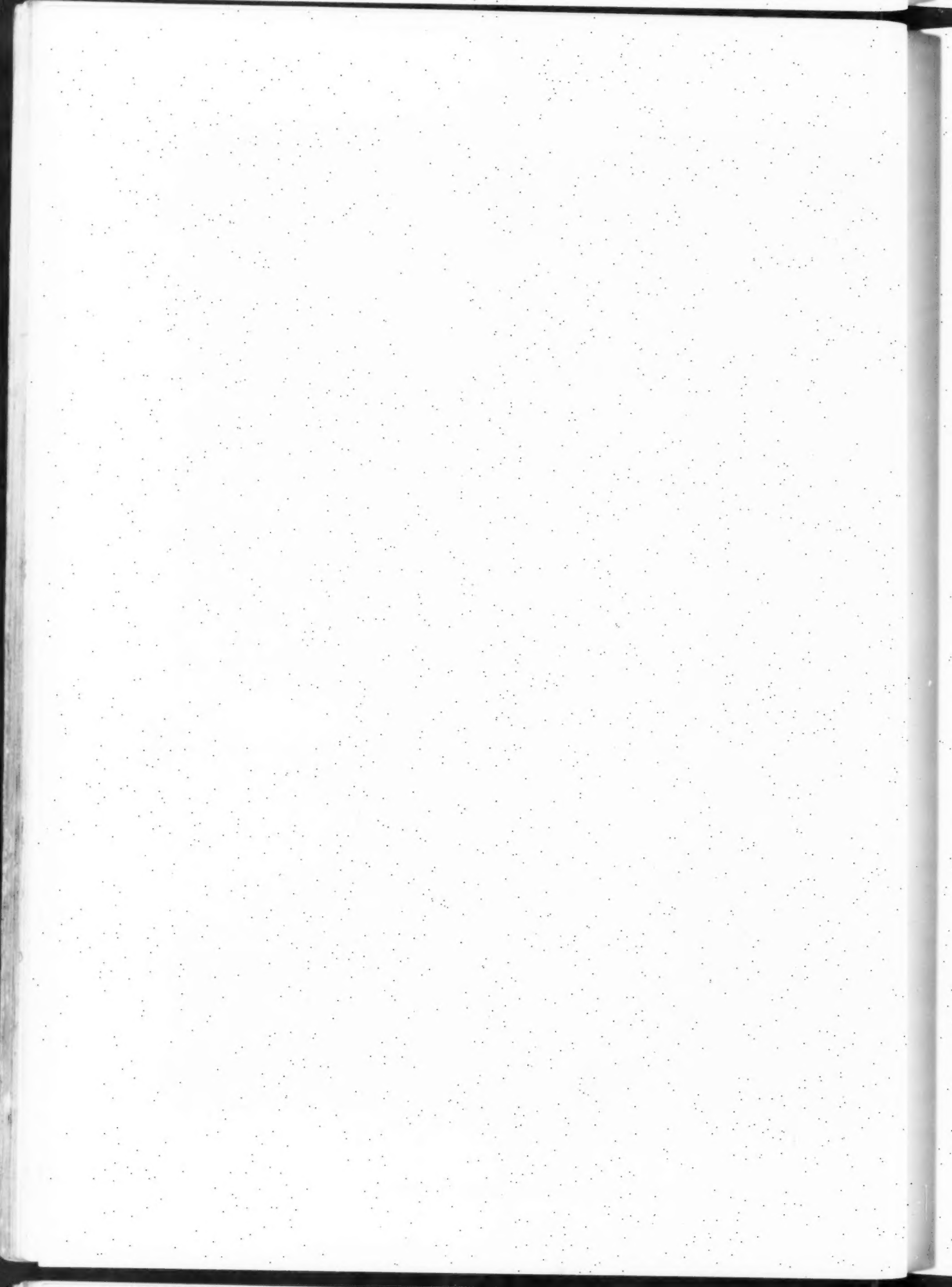


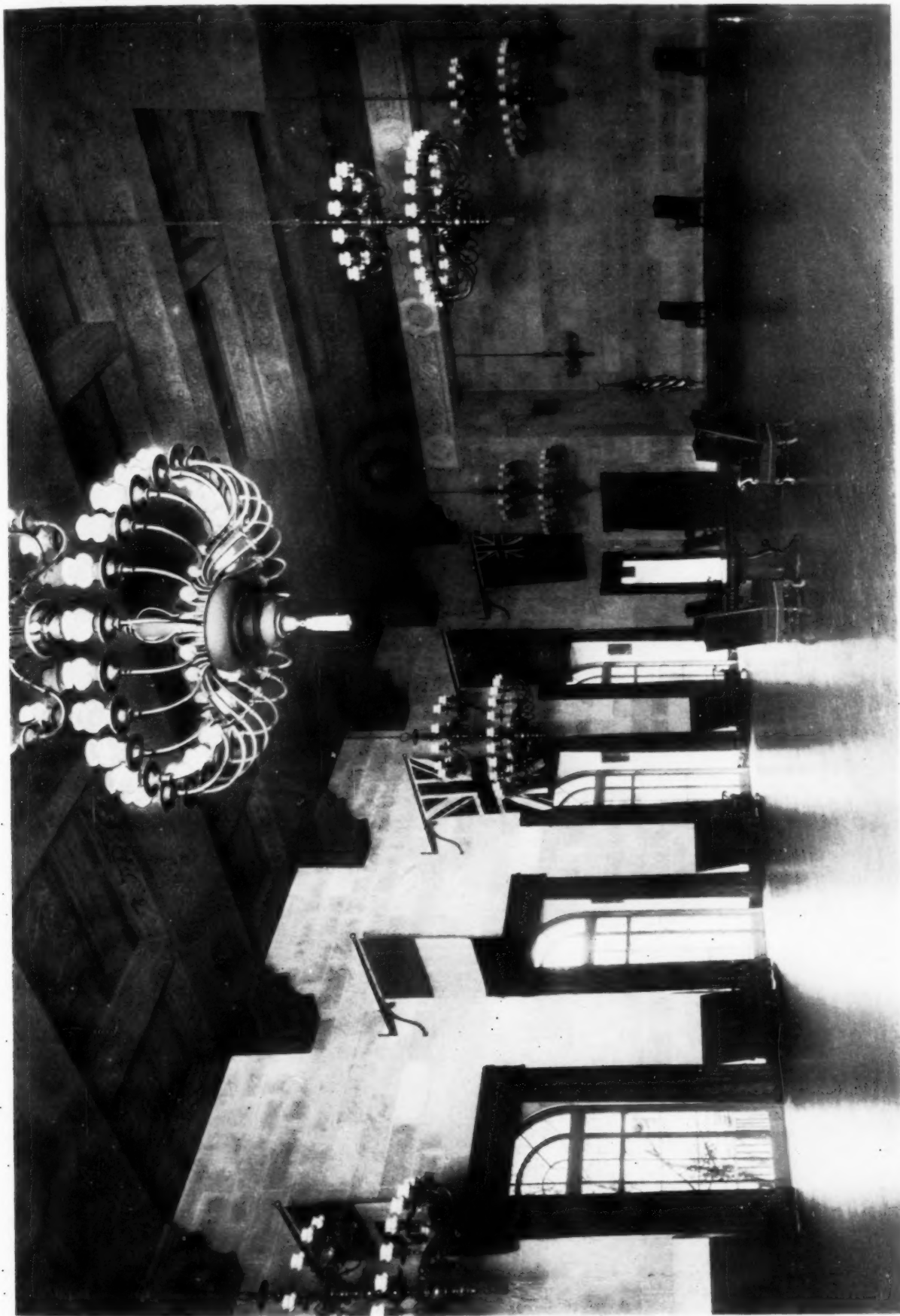


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RECEPTION ROOM



BOARD ROOM
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BUSINESS & FINANCE

C. Stanley Taylor, *Editor*

1926 to be Another Six-Billion-Dollar Building Year

EACH year for the past five years THE ARCHITECTURAL FORUM has conducted an extensive survey among architects and builders to determine the amount of building construction contemplated for the ensuing year. The method used includes the obtaining of confidential reports from thousands of sources covering six geographical divisions of the United States in 19 building classifications. These reports are carefully tabulated and correlated and the totals determined by a careful system of weighting. Thus the final forecast figures are established after months of careful research.

Each FORUM forecast during this five-year period has proved to be unusually close to the actual figures shown at the end of the year, and in all cases conservative, so that through the cooperation of the architectural profession this survey has become recognized as the most authoritative presentation of probable building activity. The allocation of activity

throughout the country is an almost certain indication of what will take place in the building industry.

In view of the fact that THE FORUM Forecast for 1926 indicates another 6-billion-dollar building year, probably equal to the record-breaking activity of 1925, it will be interesting to review briefly the building activity of the year 1925 in order that later comparisons may be clear. As this article goes to press the figures for the year 1925 indicate that approximately 6½ billion dollars were spent that year.

At the beginning of the year 1925 all conditions indicated that the year would probably equal 1924, which established a record up to that time; but no one anticipated completely the amazing volume to which the building totals have climbed. Records were broken everywhere during 1925, as will be seen by an examination of the accompanying chart (Figure 1) which shows the total value and volume of new building in 1925 as compared with each year since

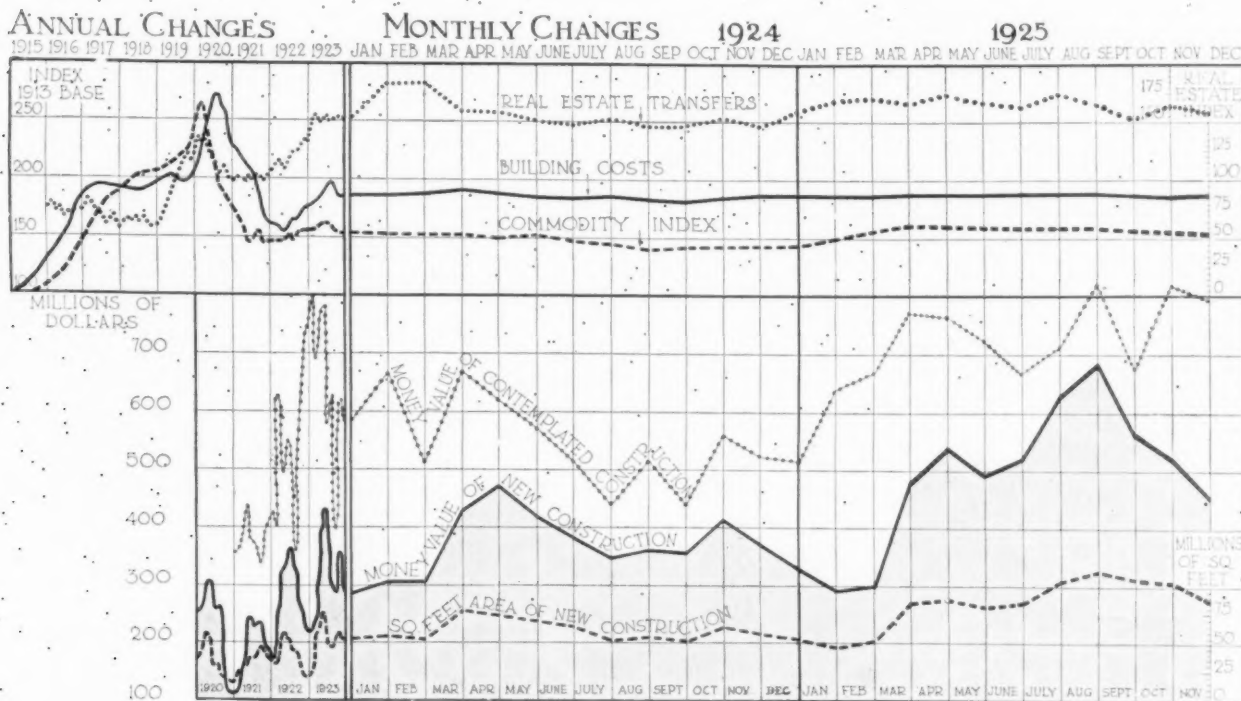


Fig. 1. The Building Situation at a Glance

Based on data obtained through The Forum Research Department; U. S. Chamber of Commerce; F. W. Dodge Corporation and Engineering News-Record

1920; it also indicates the trend of building costs, commodity costs and real estate transfers in the United States, very carefully recorded and tabulated.

The accompanying table (Figure 2) indicates the anticipated expenditures for new buildings during the year 1926, classified according to 19 types of structures and divided into six geographical divisions of the United States. This tabulation shows the amazing total of \$5,584,782,500, which will pass over the boards of architects and into actual construction during the year 1926. In addition to this vast sum to be spent for building materials and labor there must be considered the fact that in the small house field and that of industrial construction there is considerable building not developed from architects' plans, probably totaling another half-billion dollars, swelling an already colossal figure. Thus it is predicted that 1926 will be another 6-billion-dollar building year, with certain changes in the relative proportions of activity in building types.

Each year the grand total of THE FORUM Forecast is broken up into percentages showing the anticipated activity in new building construction for each of the 19 building types in the six established geographical divisions of the United States. By comparing these percentages for 1925 and 1926 it is possible to ascertain the changing public demand for new buildings and to establish for each of the districts the relative activity which may be expected.

The first of the interesting details is to learn what, if any, shifting of public demand has occurred in

building requirements for the following six geographical divisions of the United States:

1. Northeastern States, including Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut.
2. North Atlantic States, including New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia.
3. Southeastern States, including Virginia, North Carolina, South Carolina, Georgia and Florida.
4. Southwestern States, including Kentucky, West Virginia, Tennessee, Alabama, Mississippi, Louisiana, Texas, Oklahoma, Arkansas.
5. Middle States, including Ohio, Indiana, Illinois, Michigan, Wisconsin, Minnesota, Iowa, Missouri, North Dakota, South Dakota, Nebraska, Kansas.
6. Western States, including Montana, Wyoming, Colorado, New Mexico, Arizona, Utah, Nevada, Idaho, Washington, Oregon, California.

The comparison given shows that there will be approximately the same relative building activity in each of the six geographical divisions of the United States during 1926 that there was during 1925, with some decrease in the Northeastern and Middle States, and a considerable increase in the Southeastern States (due to the unusual activity in Florida).

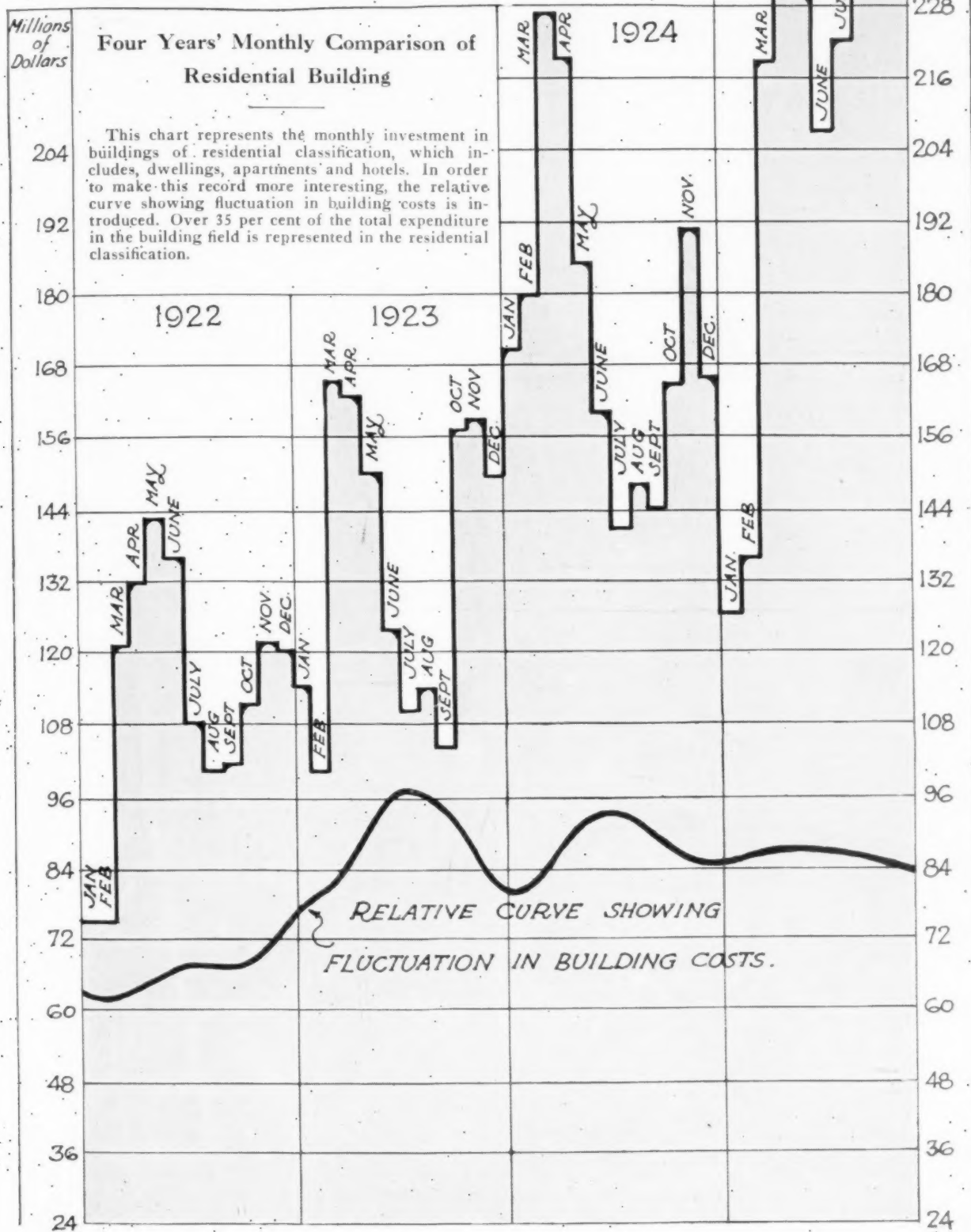
The table given here shows a comparison of public demand for new buildings in 1925 with that of 1926 for each of the six districts just indicated,—in other words, a comparison of the relative demand

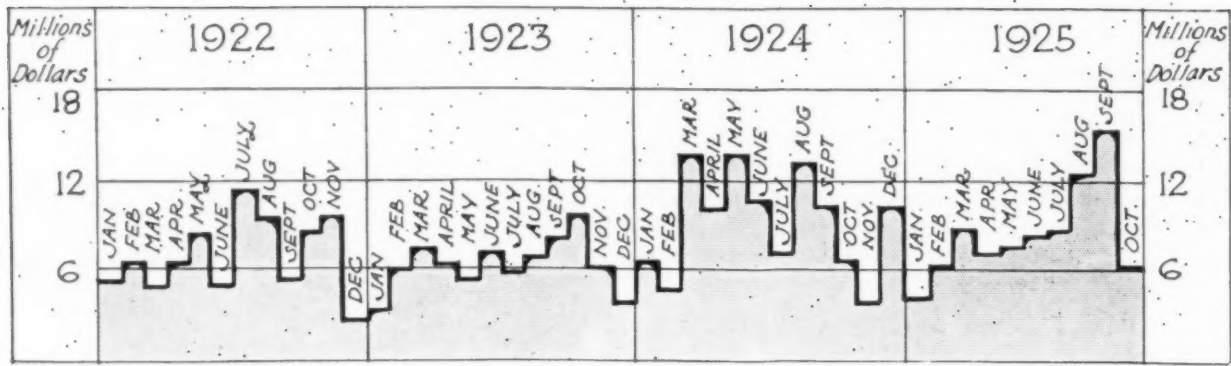
BUILDING TYPE	N. EASTERN STATES	N. ATLANTIC STATES	S. EASTERN STATES	S. WESTERN STATES	MIDDLE STATES	WESTERN STATES	U. S. A.
Automotive	24,262,500	43,042,500	9,970,000	9,877,500	49,877,500	15,072,500	152,102,500
Banks	18,295,000	55,550,000	10,022,500	22,135,000	59,317,500	20,930,000	186,250,000
Apartments	25,272,500	329,042,500	40,620,000	18,627,500	137,565,000	50,540,000	601,667,500
Apartment Hotels	8,487,500	52,850,000	12,712,500	9,425,000	71,927,500	36,612,500	192,015,000
Clubs, Fraternal, etc.	15,837,500	79,845,000	18,437,500	15,727,500	92,137,500	33,697,500	255,682,500
Community Memorial	18,030,000	53,812,500	4,712,500	9,772,500	38,287,500	24,835,000	149,450,000
Churches	39,370,000	79,232,500	17,537,500	41,510,000	78,042,500	28,752,500	284,445,000
Dwellings (Under \$10,000)	11,635,000	104,227,500	20,312,500	13,675,000	49,012,500	30,277,500	229,140,000
Dwellings (\$10,000 to \$25,000)	9,985,000	49,217,500	10,415,000	12,040,000	35,225,000	9,142,500	126,025,000
Dwellings (Over \$25,000)	7,295,000	27,372,500	5,287,500	5,807,500	27,985,000	9,737,500	83,485,000
Hotels	45,275,000	131,125,000	59,747,500	40,522,500	240,480,000	68,035,000	585,185,000
Hospitals	35,700,000	112,662,500	8,925,000	16,045,000	87,410,000	49,150,000	309,892,500
Industrial	42,632,500	248,917,500	6,527,500	29,810,000	130,962,500	24,542,500	483,392,500
Office Buildings	38,727,500	240,527,500	38,932,500	37,017,500	212,005,000	96,337,500	663,547,500
Public Buildings	18,597,500	79,242,500	19,760,000	19,325,000	49,057,500	39,382,500	225,365,000
Schools	68,815,000	255,202,500	23,017,500	38,400,000	236,992,500	68,217,500	690,645,000
Stores	8,660,000	38,027,500	11,150,000	7,032,500	43,415,000	14,932,500	123,217,500
Theaters	7,400,000	26,462,500	6,517,500	10,490,000	99,632,500	23,755,000	174,457,500
Welfare, Y. M. C. A., etc.	5,775,000	35,077,500	7,435,000	1,907,500	12,295,000	6,327,500	68,817,500
Total Value of New Buildings	450,252,500	2,041,437,500	332,040,000	359,147,500	1,751,627,500	650,277,500	5,584,782,500
Per Cent.	8.1	36.6	5.9	6.4	31.4	11.6	

Fig. 2. 1926 Prediction by Districts in 19 Building Classifications
(States Included in Districts are Given on This Page)

Graphic Comparison of Building in Seven Types

In connection with this Forecast are shown seven charts which constitute a monthly record of the total value of new contracts let in each of seven important building classifications since January, 1922. These charts are presented for purposes of monthly and yearly comparison and to establish the relative importance of investment in each type of building shown. Figures are taken from F. W. Dodge Corporation reports.





Four Years' Investment in New Hospitals and Institutions

for new buildings in each district for 1926 as compared with 1925. The changes in these percentages forecast the changes of construction activity from a geographical viewpoint:

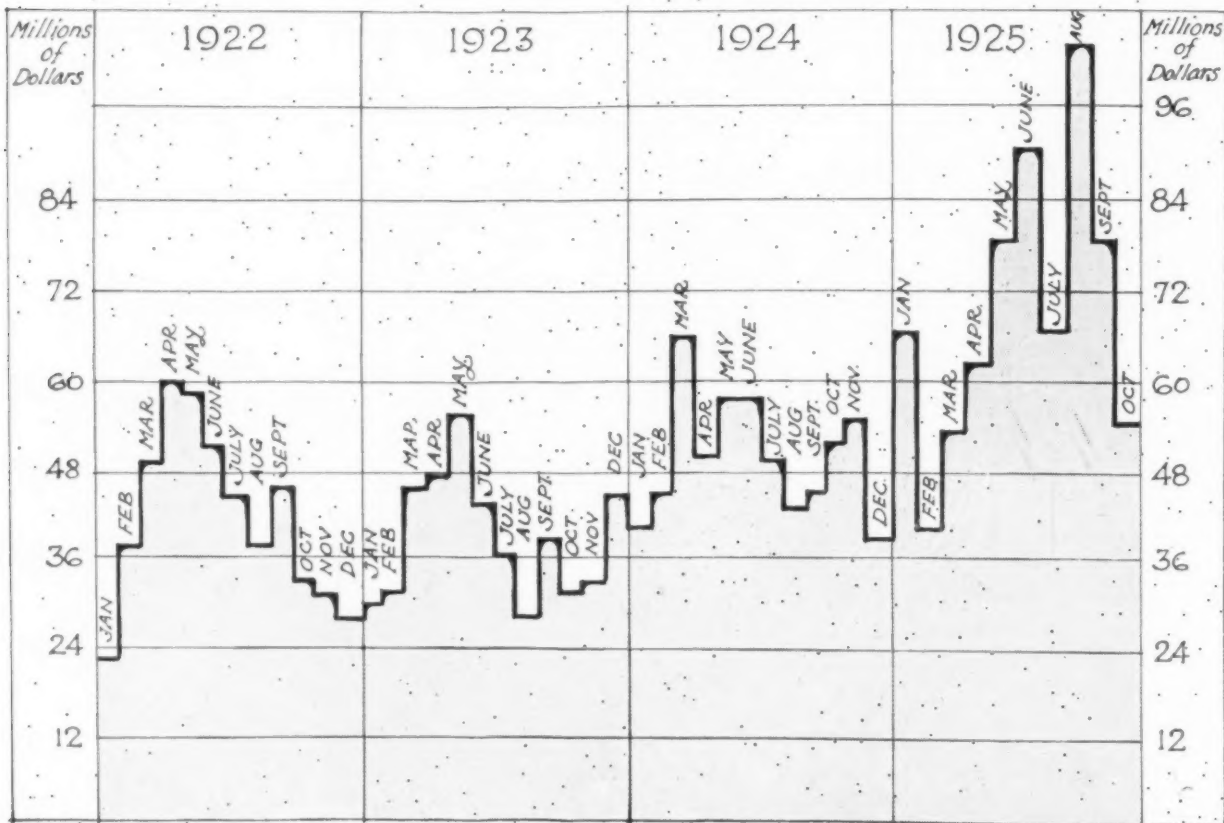
Public Demand for New Buildings

	1925 Per cent	1926 Per cent
1. Northeastern States	8.4	8.1
2. North Atlantic States	36.3	36.6
3. Southeastern States,	3.6	5.9
4. Southwestern States	6.3	6.4
5. Middle States	32.4	31.4
6. Western States	12.9	11.6

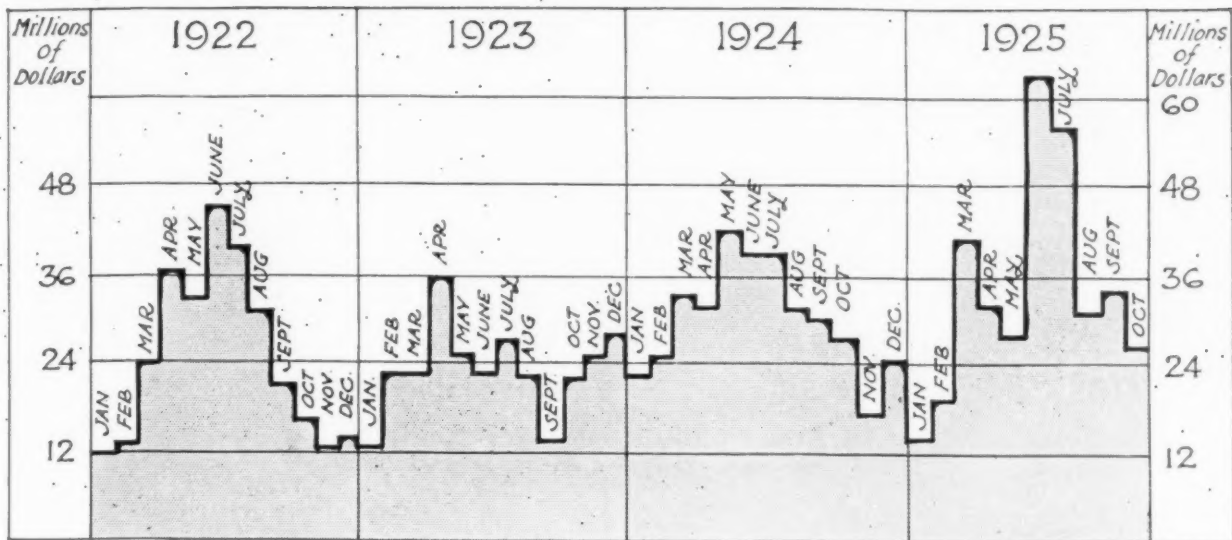
In the course of the research work involved in establishing this forecast for 1926, THE ARCHI-

TECTURAL FORUM has had the opportunity of making an interesting series of observations as to the changing character of new building in the United States. The accompanying percentage tables indicate the change in public demand for new buildings; but it may also be noted that the general character of materials and workmanship in buildings is constantly improving, an indication encouraging indeed.

The high cost of building, together with increased real-estate values, has during the past few years provided a forced education for the investing public in this field, indicating the fallacy of poorly considered planning and the use of inferior materials and workmanship. The great effort in the planning of buildings today is to eliminate all waste space and provide a maximum of rental or utility efficiency,



Four Years' Investment in New Commercial Buildings



Four Years' Investment in New Schools and College Buildings

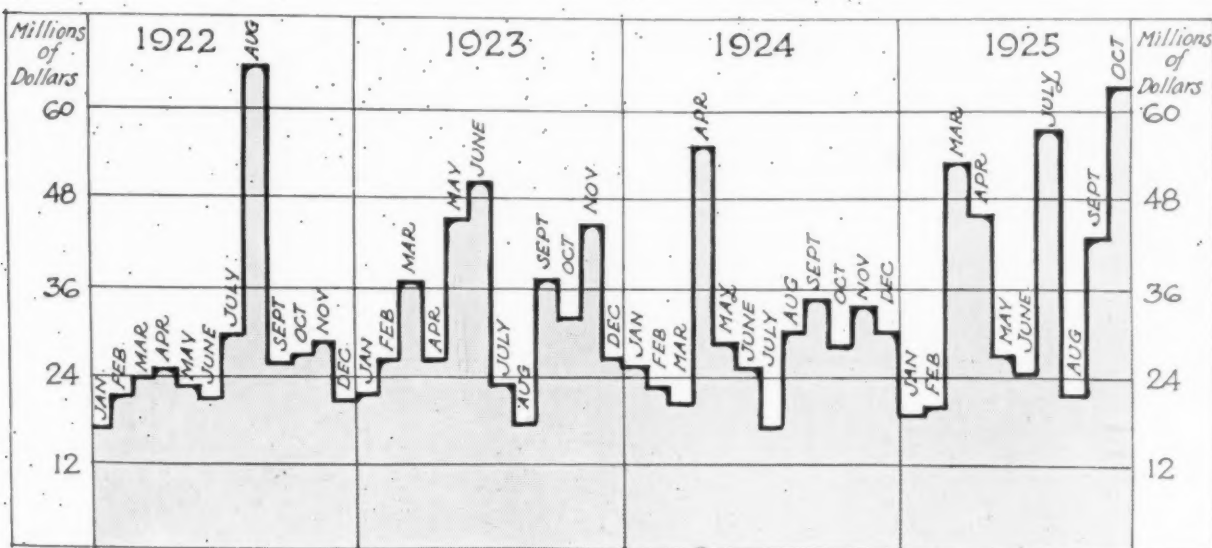
at the same time attempting definitely to reduce depreciation and maintenance cost through good architectural specifications and sound building practice.

A highly important factor in all forecasts of this nature is the background of economic conditions. If business conditions in the United States were not good, with sound promise of so remaining for several years, there might be expected a definite curtailment of building activity,—a slowing down of the great momentum established during the past few years. But conditions are good, with definite signs of stability, and the building industry is the indicator of conditions; so with the entire economic situation favorable, there is little fear of a break in public confidence or any basic business change which will interrupt the anticipated program of another 6-billion-dollar building year during 1926.

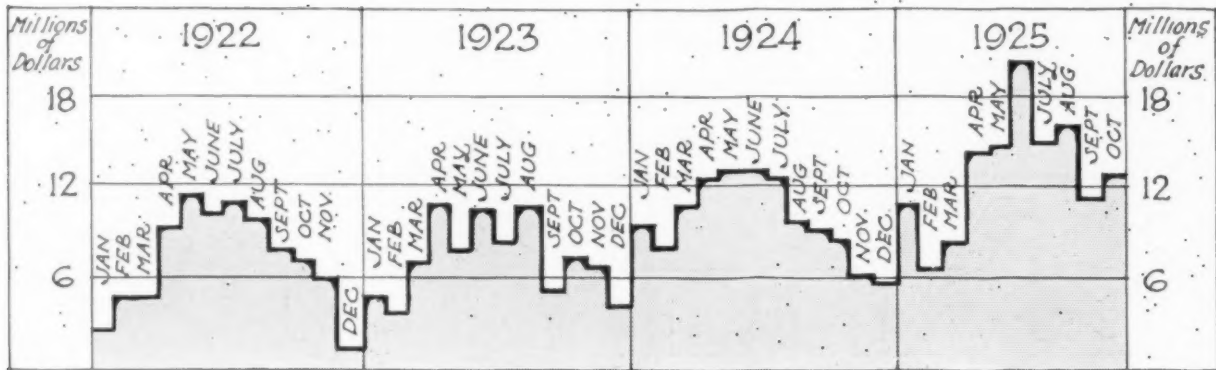
There is some talk of the building shortage having been met—of rentals coming down—of building again assuming its normal activity. What is a

"normal" building year at the present time? Surely it cannot be the pre-war normal. The population of the United States has increased materially since 1914; the cost of building has increased, the standards of housing American life and business have been raised; the demand for buildings is greater.

All is well with the building industry. It is going about its business seriously, contributing to the wealth and comfort of the nation. Some idea of the magnitude and importance of the construction industry may be gained from a statement recently made by Secretary of Labor Davis in which he said: "More than 11,000,000 of our people are dependent for their living upon the construction industry, and 22 per cent of all the skilled and unskilled labor of the country is engaged in the building branch alone. Some 250,000 freight cars are required to handle the materials. Our building bill is \$200 per year for each family in the United States. It is truly the chief barometer of the business of the country.



Four Years' Investment in New Factory Buildings



Four Years' Investment in New Churches

When construction gains, prosperity is with us. It is the great outstanding influence for good or bad in our financial progress, and has been for many years."

Architects are busier than ever before,—a sure sign of great building activity to come. The number of plans being filed is constantly increasing,—another sign of activity which is never known to fail.

THE ARCHITECTURAL FORUM anticipates and predicts that approximately the following number of new structures will be added to the building census of the United States during the year 1926.

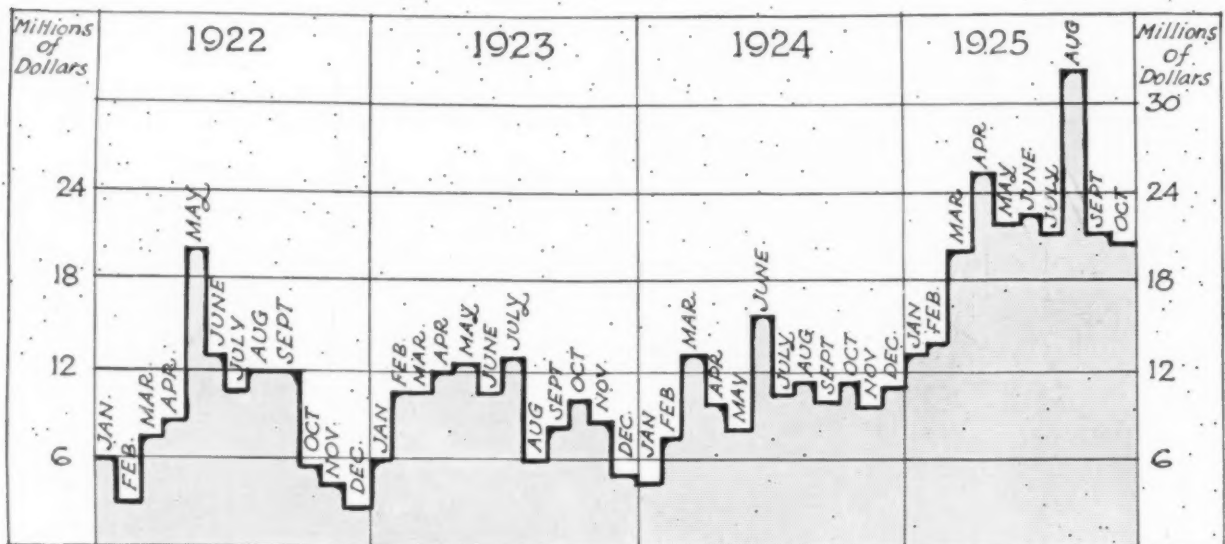
The total number of building permits which will be issued for structures of every kind, including alteration projects, will be approximately 700,000.

There will be constructed in the field of new buildings about:

Automotive Sales and Service Buildings—large	3,174
Automotive Sales and Service Buildings—small	6,740
Private Garages	274,000
Bank Buildings—large	1,320
Bank Buildings—small	4,350

Apartment Buildings—large and small	28,950
Apartment Hotels	1,240
Club and Fraternal Buildings	2,170
Community and Memorial Buildings	1,104
Churches	3,160
Dwellings, under \$10,000, including farm	193,000
Dwellings, \$10,000 to \$20,000	42,000
Dwellings, \$20,000 to \$50,000	14,700
Dwellings, above \$50,000	3,190
Hotels, under 50 rooms	1,874
Hotels, over 50 rooms	1,414
Hospitals	1,117
Industrial Buildings—large and small	9,782
Office Buildings	3,074
Public Buildings	972
Schools, small	2,156
Schools, large	1,742
Stores	7,842
Theaters	1,645
Welfare, Y. M. C. A., K. of C., etc.	670
Farm Buildings, not including dwellings	163,420
Institutions and Libraries	3,634

TOTAL NEW BUILDINGS FOR 1926, 778,440



Four Years' Investment in New Club and Fraternal Buildings



The Ebell Club, Long Beach, Calif.

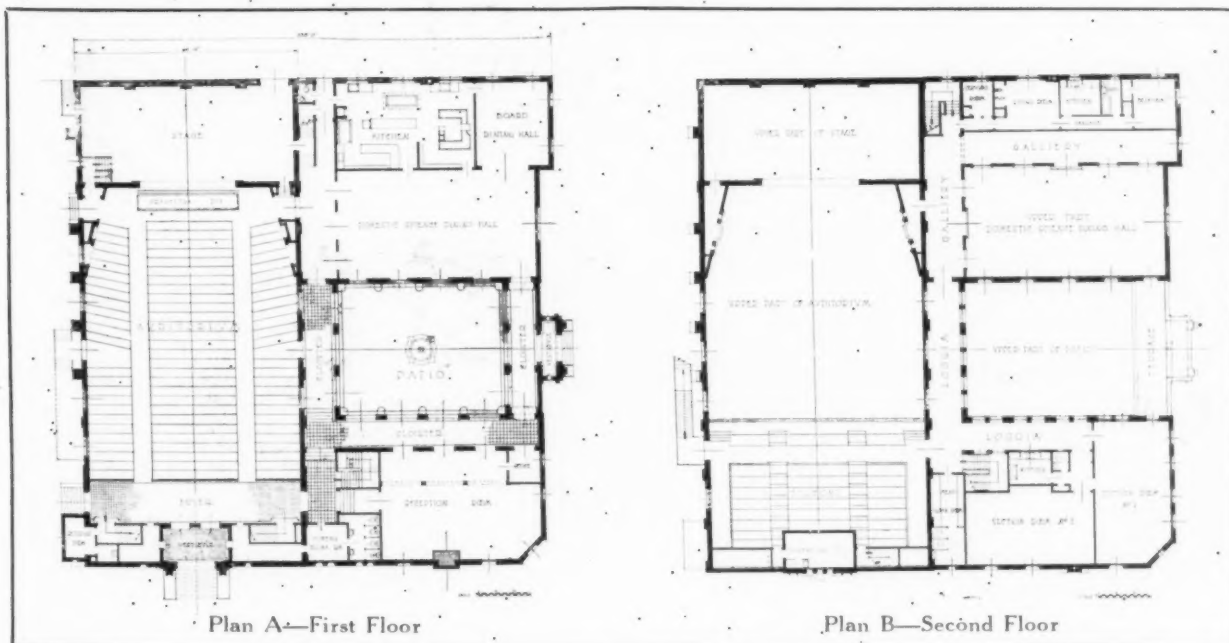
C. T. McGREW & SONS, ARCHITECTS

By HAROLD J. ASHE

IF the Ebell Club had built its new home in New York instead of Long Beach, the plan would have called for a building perhaps 50 feet wide and 150 feet high. It would have been a typical New York clubhouse, differing from other buildings of the same type chiefly in the fact that a large auditorium with a practical stage for theatrical performances is an important feature of the building's plan.

Fortunately, land values are not as high in Long Beach as in New York, so that instead of a tall, narrow building, faced with brick or stucco and enriched with Spanish Renaissance details, a group of low, semi-detached buildings was possible for the

architectural expression of this active and interesting women's civic organization. The three chief divisions of the plan are logically and successfully indicated in the design and layout of the entire group. The low, two-story buildings which house the reception room and committee rooms on one side and domestic service dining hall, kitchen and living quarters on the other side, are connected by arcaded cloisters which enclose an open patio. An open archway, richly ornamented with Spanish details, leads into the connecting cloister between the two buildings. At the rear of this group of low buildings and patio is the large auditorium. It has a seat-



ing capacity, including the balcony, of 1200 and is the largest in Long Beach. The theater building rises to nearly twice the height of the low front buildings and connecting cloister, forming an excellent background for them. The auditorium of the theater is accessible not only through the large public entrance on Third Street but also through five doorways opening into the cloister and buildings, which face Cerritos Avenue, thus having ample entrances.

When the building committee of the Ebell Club considered plans for a new building to house their various activities they had foremost in their minds, among other salient features, a possible arrangement and size of windows which would permit a maximum amount of sunshine to enter into the various rooms of the clubhouse, thus curtailing as much as possible the use of artificial light. The architect successfully evolved a plan Spanish and spacious in character. Typical of Spanish architecture, a patio occupies the center of the building. Open two-story cloisters or arcades surround the four sides of the patio. This is paved with flagstones, and has a low and shallow pool built of Spanish tiles at its center.

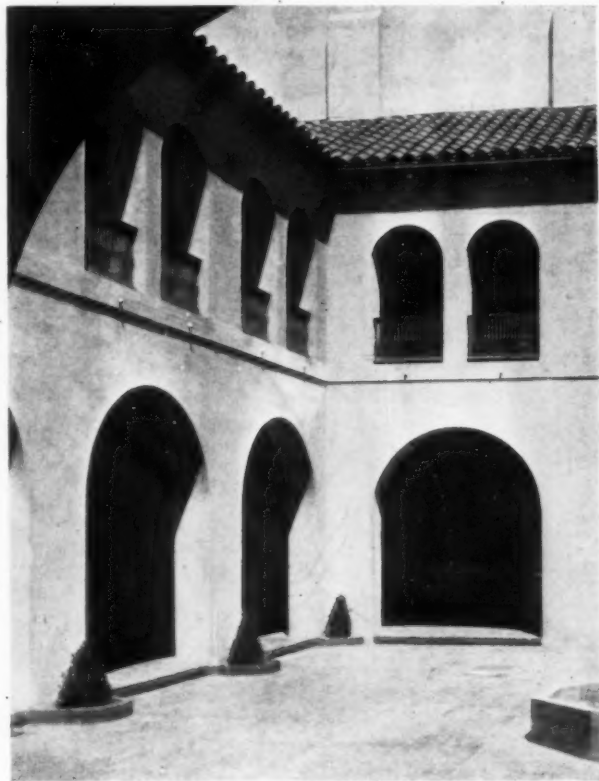
The main entrance of the club leads directly into a cloister which connects the two main parts of the club itself. On the first floor a large reception room, office, cloak room and lavatory are located at the left. At the right, on entering the first floor, is a domestic service dining room, a small board dining room, and a completely equipped kitchen. The second floor of the building at the left of the entrance

contains a few spacious committee or class rooms, with small kitchens, cloak room and lavatory. Part of this floor is occupied by the arcaded loggia which extends around two sides of the patio. The second floor of the building at the right of the entrance is largely taken up by the upper part of the domestic service dining hall, a gallery which extends along two sides of this hall, and a complete apartment for the resident manager of the clubhouse. The plan of the theater, which occupies at the rear nearly half of the site on which the club is located, possesses an auditorium with overhanging balcony and deep stage. A feature of this plan, which affords many lateral exits, includes a wide foyer, spacious entrance vestibule, retiring room and two flights of steps to the balcony. At the rear of the balcony is a perfectly equipped projection room. The theater is separated from the club proper by a cloister corridor which can be closed off entirely by metal doors.

So large and numerous are the windows and door openings in the auditorium that artificial lighting is never required in the day time. The club is so well planned and the various departments so thoroughly separated and isolated that it is possible for 500 people to be banqueting in the dining hall, for committee meetings to be in progress in the "section rooms," for guests to be dancing in the open patio, and for 1200 people to be attending a performance in the theater without any one of these groups disturbing another. In fact it would be possible to conduct several functions simultaneously in these buildings.



Detail, Entrance



The Patio

The Ebell Club, Long Beach, Calif.
C. T. McGrew & Sons, Architects

Report of the Jury

LEHIGH PORTLAND CEMENT HOME COMPETITION

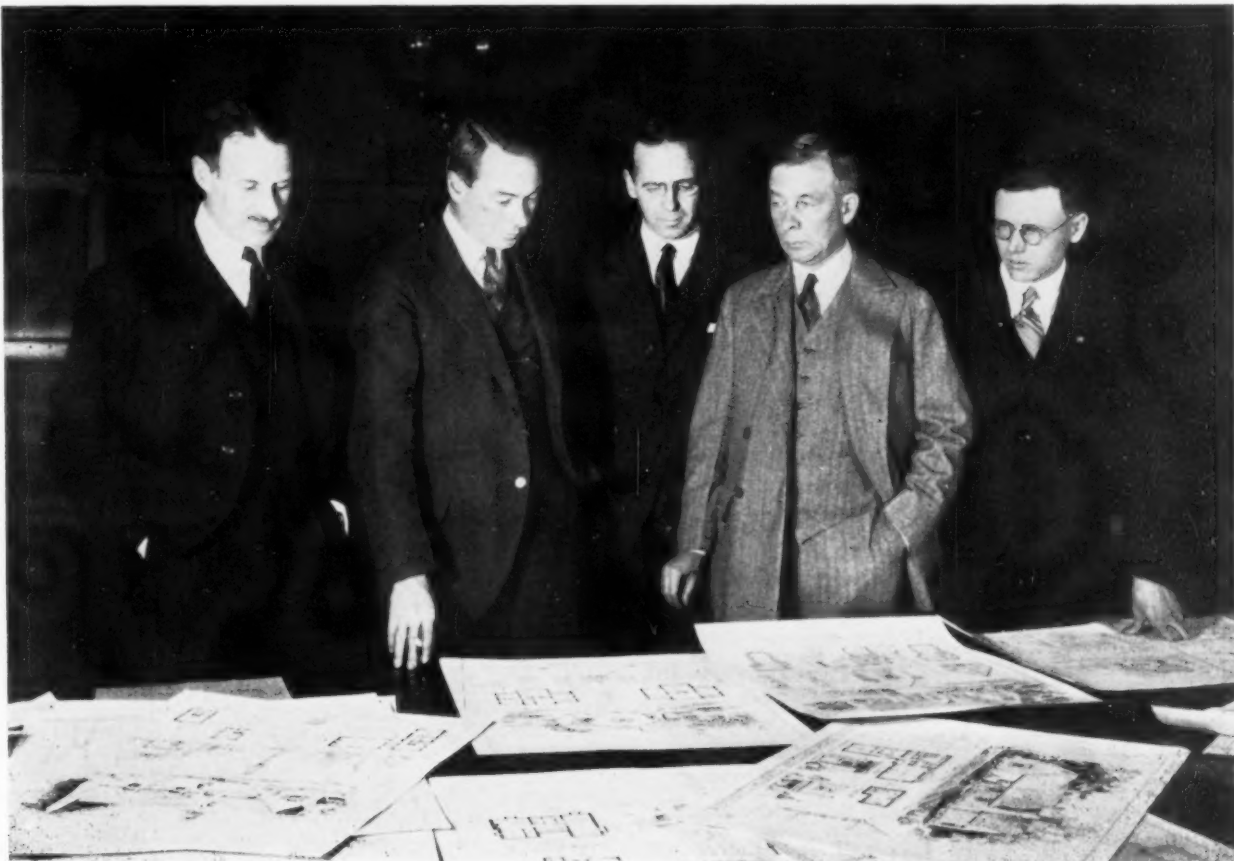
By AYMAR EMBURY II, Chairman

THE Jury selected to judge this Competition noted with pleasure the high quality of design as well as the technical excellence of the presentation of the greater part of the many drawings submitted. The judgment was as interesting as it was difficult, because of the necessity of choosing between many designs of almost equal excellence. On the other hand, the Jury, composed entirely of architects familiar with the country house problem, felt that there was evident in a great many of the designs submitted a regrettable tendency to evade the spirit while conforming to the letter of the program. This program was obviously intended to produce plans of five-room, one-story houses or of six-room, two-story houses for people in moderate circumstances and to be built on suburban lots of average sizes; therefore, drawings of houses intended apparently for eccentric occupancy were regarded with disfavor by the Jury, regardless of the quality of their architecture or their interesting character.

Following the same thought, the Jury gave preference to houses which were designed to meet usual conditions over those in which the arrangement of

rooms or the placing of the entrances indicated the treatment of special cases. There was also little attention paid in the designs to the requirements as to masonry partitions; several schemes in other ways excellent were not included in the prize group for this reason. The Jury found also that several very charming designs could be considered only as sketches, because of a false scale, which made them appear in the drawings far larger than was correct, and which would have made them look like toy houses if they were actually constructed.

Of all the designs submitted in both classes, the Jury decided that the two five-room bungalows placed first and second stood in a class by themselves, because their designers had shown real appreciation of the nature of the problem in producing houses with the maximum usable space in proportion to the areas of the floors, with proper arrangement for privacy, with an intelligent relation between rooms, all this given a simple, charming and reasonable architectural treatment. The Jury felt that these houses would build well and economically, and would give the owners as much real comfort as five rooms can



Jury for the Lehigh Portland Cement Home Competition

Left to Right—David Adler, Chicago; Aymar Embury II., New York; Charles G. Loring, Boston; Harrie T. Lindeberg, New York, and D. West Barber, Knoxville, Tenn.

afford. They involve no sacrifice of comfort to picturesque effect, and no elaborate detail has been dragged in to hide an inability to cover up a bad mass. The deciding factor between the two was the greater compactness of that placed first. The design placed third was of only slightly less merit and possessed the same factors of solid design and realization of the problem as the other two. That placed fourth showed too great a tendency to break up an already small mass without sufficient reason; it was also marred by having a living and dining room over-large in comparison with the bedroom and kitchen, a defect which injured an otherwise excellent scheme and detracted from its value.

None of the two-story houses quite approached, in distinction, the two bungalows placed first and second. The problem is, of course, enormously more difficult; a six-room, two-story house inevitably resembles a packing box to an alarming extent, and those solutions which were most picturesque showed either roofs beginning at the first story level or buildings so underscaled as to appear like twelve-room houses at a small scale. The Jury felt that honesty and comfort were as essential as picture book architecture, with the result that the design placed first was chosen because of its simple, compact and adequate plan combined with an exterior of considerable excellence. It is not an extraordinary piece of architecture, but it is logical and sound, both structurally and architecturally. The design placed second has the same qualities. The designer recognizes frankly the "packing box" quality, and so disposes his openings as almost to convince one of the desirability of the form. It is a delightful and buildable scheme. The design placed third is an excellent drawing on a good plan, but it seemed to the Jury rather a boiled-down large than a genuinely excellent small house. The house placed fourth might have been placed higher had the designer paid greater attention to his construction. The Jury felt especially that the exterior presented interesting and sound qualities of design, which were, unfortunately, somewhat obscured by its presentation.

Several of the mention drawings deserve special comment.* That submitted by Charles Crombie is of extraordinary charm, but adapted only for a special location and marred by having bedrooms under the roof slope; yet it is so pleasant and so simply planned that it was with regret that it was awarded only a mention. The Jury greatly admired the design submitted by Louis C. Rosenberg and Oliver Reagan, but felt that it was an over-ambitious scheme for the problem, the same being true of that submitted by Amedeo Leonè. The amusing drawing and excellent architecture of Rufus A. Sherman's design were neutralized by the special conditions required to execute it as well as by a duplication of function in the alcove and dining room.

In conclusion, the members of the Jury wish to

say that they have thus stressed the defects in the plans rather than their merits, because these same defects are apparent in practically every competition of this type, and can readily be avoided by genuine adherence to the spirit as well as the letter of the program which is formulated for each competition.

PRIZE AND MENTION WINNERS LEHIGH PORTLAND CEMENT HOME COMPETITION

Judged on Friday, November 13, 1925.

GRAND PRIZE, \$1,000, to Angus McD. McSweeney, 3245 Octavia Street, San Francisco.

Winner of first prize in Class A (Drawing No. 48-A), and of Mention in Class B (Drawing No. 57-B).

CLASS A

First Prize, \$500, Drawing No. 48-A

Angus McD. McSweeney, 3245 Octavia Street, San Francisco.

Second Prize, \$300, Drawing No. 56-A

H. A. Surman, 800 Marquette Bldg., Detroit.

Third Prize, \$200, Drawing No. 113-A

Emil Backstron & Herbert Magoon, c/o B. G. Goodhue Associates, 2 West 47th Street, New York.

Fourth Prize, \$100, Drawing No. 97-A

Frantis Keally, 28 East 39th Street, New York.

10 Mentions in Class A at \$50 Each

Drawing No. 107-A, Charles Crombie, 906 Marquette Bldg., Detroit.

Drawing No. 23-A, R. M. Eskil, 1602 "H" Street, Sacramento, Calif.

Drawing No. 72-A, Shirley C. Horsley, 205 So. Juniper Street, Philadelphia.

Drawing No. 22-A, Amedeo Leone, 800 Marquette Bldg., Detroit.

Drawing No. 68-A, O. H. McCord, 1 Quarry Road, San Rafael, Calif.

Drawing No. 46-A, William Rankin, 51 East 42nd Street, New York.

Drawing No. 98-A, John J. Regan and Daniel W. Murphy, 155 East 42nd Street, New York.

Drawing No. 94-A, Louis C. Rosenberg and Oliver Reagan, 122 East 41st Street, New York.

Drawing No. 12-A, Rufus A. Sherman, 356 Milbank Road, Upper Darby, Pa.

Drawing No. 74-A, William E. Willner, 401 West 118th Street, New York.

CLASS B

First Prize, \$500, Drawing No. 91-B

John Floyd Yewell & Harry Starr, 10 East 43rd Street, New York.

Second Prize, \$300, Drawing No. 33-B

Walter L. Moody, 1528 6th Street, Santa Monica, Calif.

Third Prize, \$200, Drawing No. 108-B

Frederick H. Reimers, Tip Top Tribune Tower, Oakland, Calif.

Fourth Prize, \$100, Drawing No. 68-B

James N. Holden & Harold A. Rich, 177 State Street, Boston.

10 Mentions in Class B at \$50 Each

Drawing No. 46-B, Sara Leenhouts and Geo. F. Spinti, 3rd, 424 Jefferson Street, Milwaukee.

Drawing No. 57-B, Angus McD. McSweeney, 3245 Octavia Street, San Francisco.

Drawing No. 69-B, William B. Millward, 1686 Forest Avenue, Portland, Me.

Drawing No. 92-B, J. Pendlebury, c/o McKim, Mead & White, 101 Park Avenue, New York.

Drawing No. 17-B, Fred E. Pond, Santa Cruz, Calif.

Drawing No. 54-B, William Rankin, 51 East 42nd Street, New York.

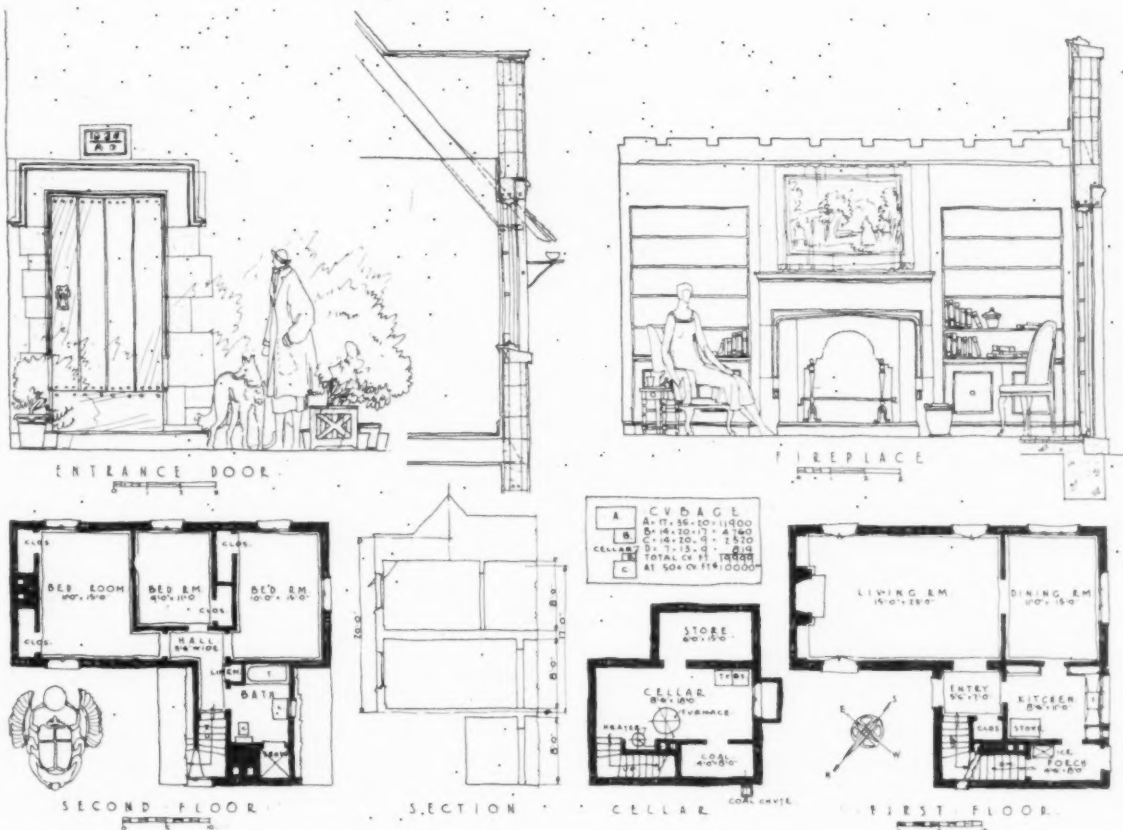
Drawing No. 78-B, G. Dewey Swan, c/o H. T. Lindeberg, 2 West 47th Street, New York.

Drawing No. 5-B, Carl C. Tallman, Seward Bldg., Auburn, N. Y.

Drawing No. 64-B, Harry L. Wagner, 355 N. Lawn Avenue, Kansas City.

Drawing No. 29-B, James D. Wickenden, 2627 College Avenue, Berkeley, Calif.

*Those who wish to examine the 28 prize and mention drawings may obtain a book containing the full set by addressing the Service Department, THE ARCHITECTURAL FORUM, 383 Madison Avenue, New York.



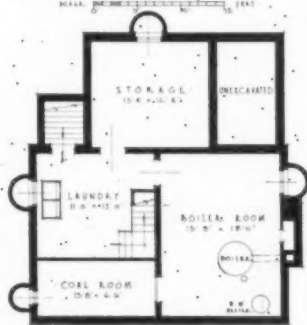
SIX ROOM LEHIGH PORTLAND CEMENT HOUSE

Grand Prize and First Prize Design, Class A

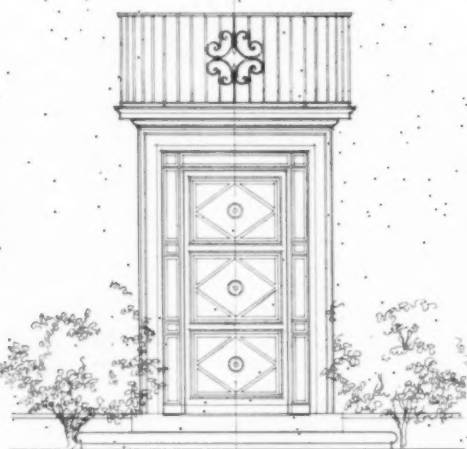
Submitted by Angus McD. McSweeney, San Francisco



FIRST FLOOR PLAN

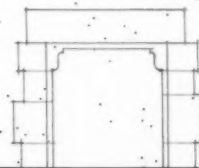


CELLAR PLAN



ENTRANCE DETAIL

SCALE: 1/4" = 1'-0"

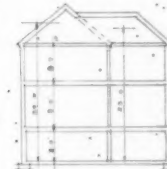


FIREPLACE DETAIL

SCALE: 1/4" = 1'-0"



SECOND FLOOR PLAN



SECTION

SCALE: 1/4" = 1'-0"

CUBICAL CONTENTS	
BATH HOUSE	10'0" x 12'0" x 10'0" = 12,000
DINING RM - HALL	10'0" x 10'0" x 10'0" = 10,000
KITCHEN	10'0" x 10'0" x 10'0" = 10,000
LIVING RM	15'0" x 19'0" x 10'0" = 28,500
TOTAL	60,500

DETAIL SECTION

SCALE: 1/4" = 1'-0"

SUBMITTED BY: THE KID-HIMSELF

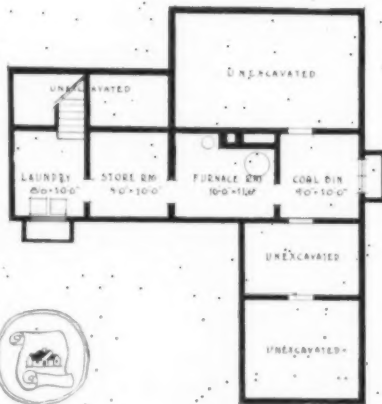
SIX ROOM LEHIGH PORTLAND CEMENT HOME

Second Prize Design, Class A
Submitted by H. A. Surman, Detroit



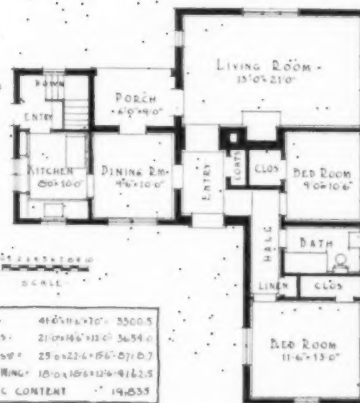
First Prize Design, Class B

Submitted by John Floyd Yewell and Harry Starr, New York



SUBMITTED BY

BASEMENT PLAN



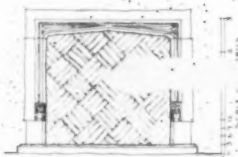
BASEMENT	41'-0" x 10'-0" = 3500.5
FRONT MASS	21'-0" x 10'-0" = 3634.0
CENTRAL MASS	25'-0" x 22'-6" = 562.5
KITCHEN & DINING	18'-0" x 10'-0" = 1800.0
TOTAL CUBIC CONTENT	19,655

CUBAGE

FLOOR PLAN



EXTERIOR WALL SECTION



FIREPLACE



CHIMNEY DETAIL

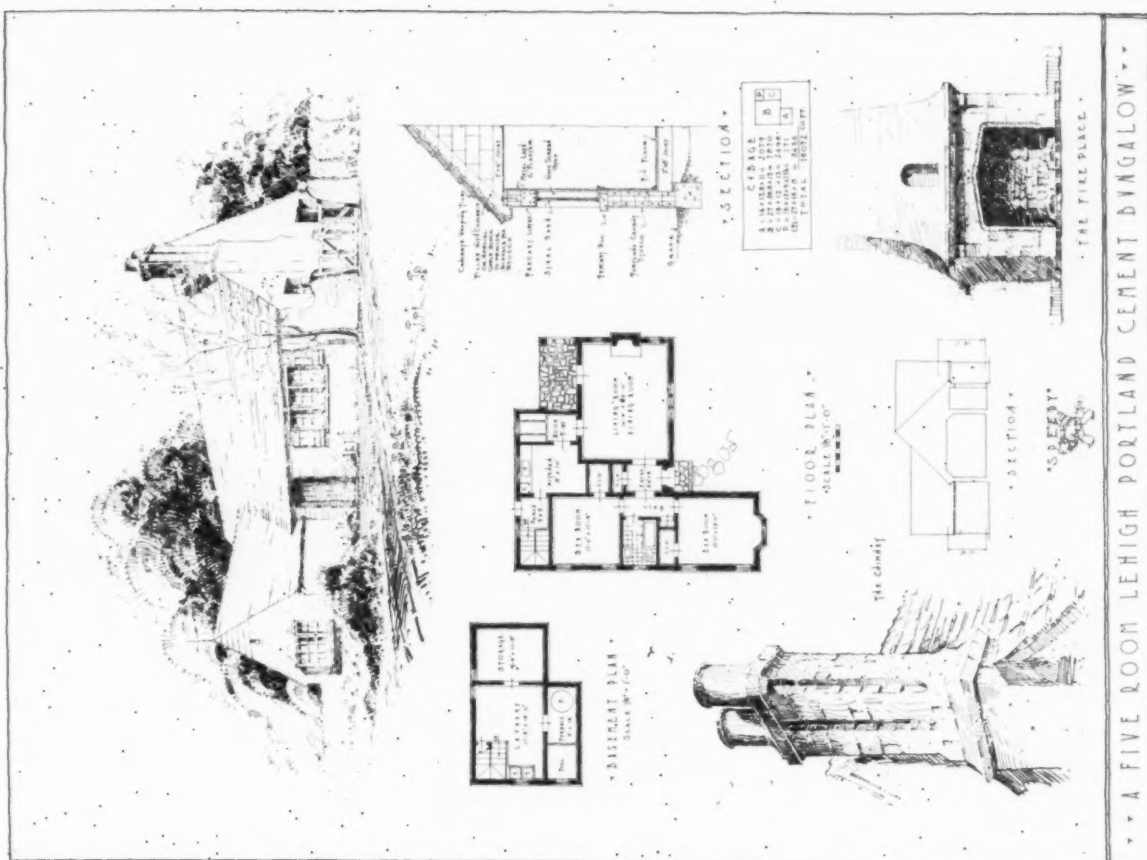


VERTICAL SECTION

Five Room Lehigh Portland Cement Bungalow

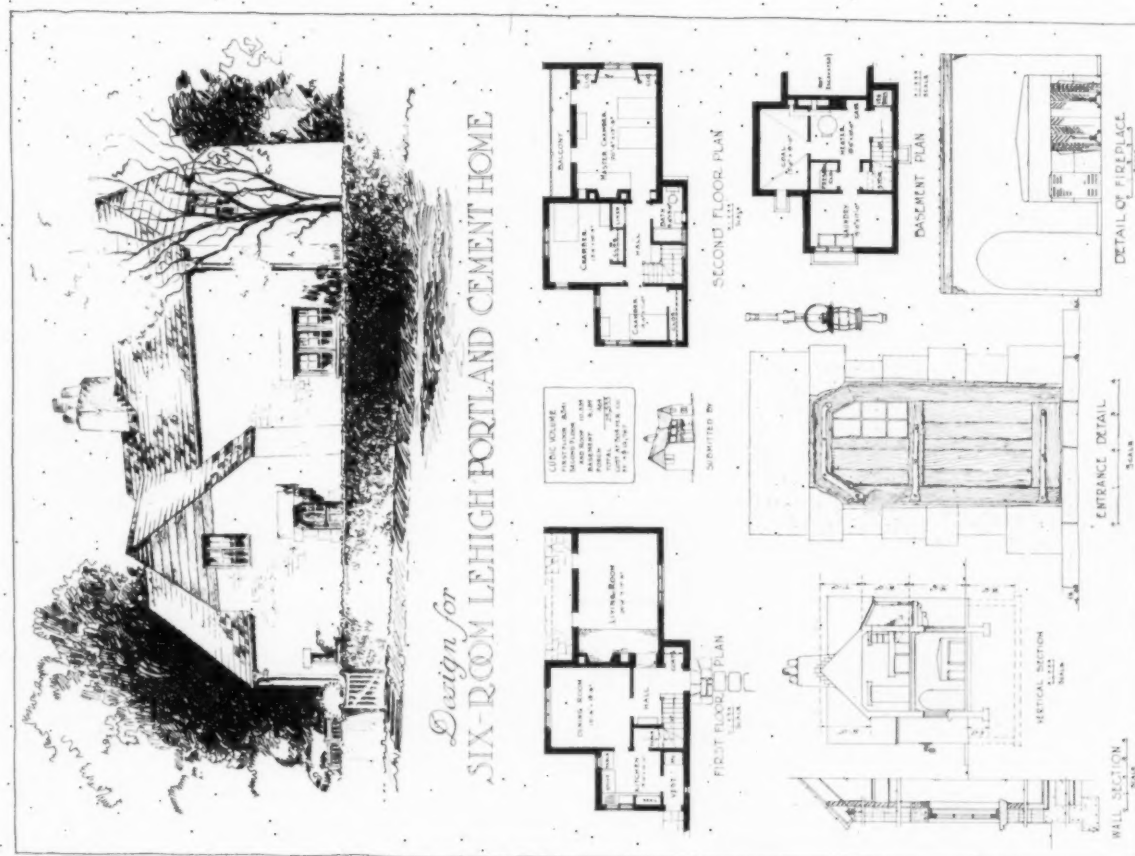
Second Prize Design, Class B

Submitted by Walter L. Moody, Santa Monica, Calif.



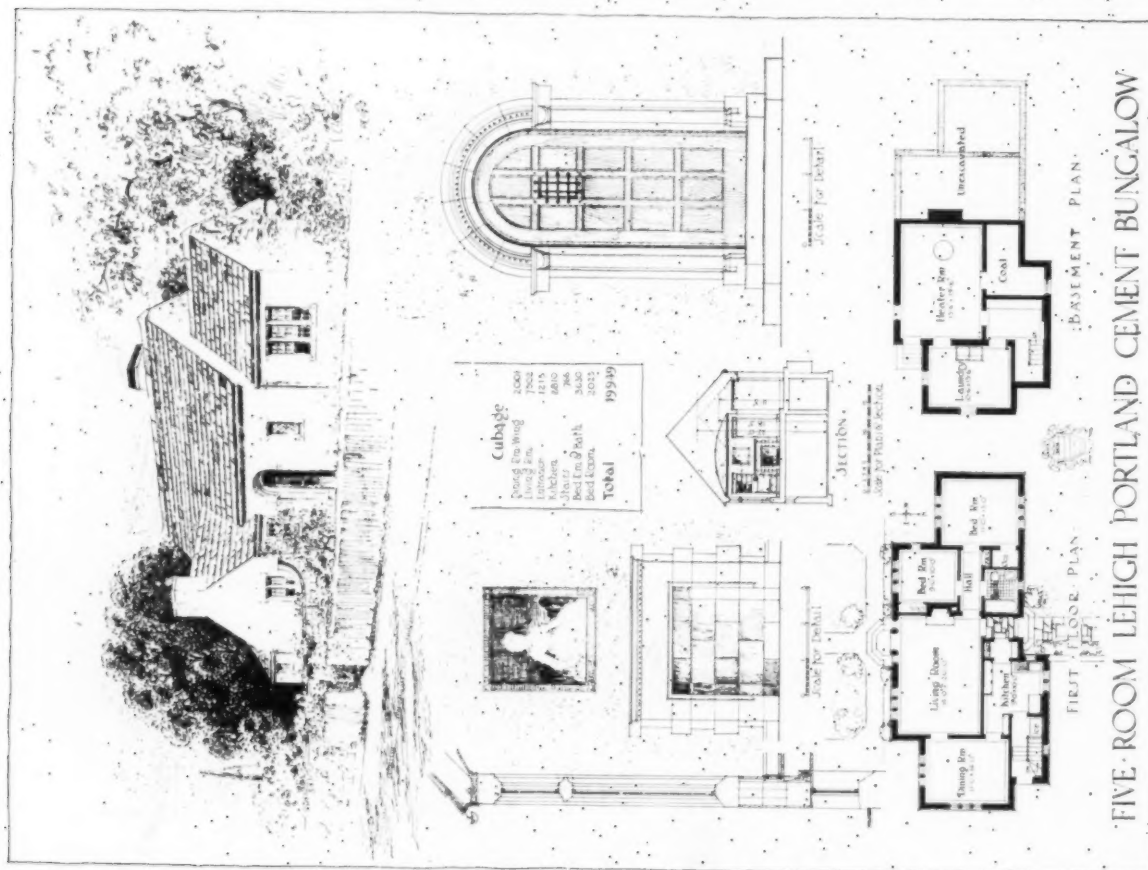
Third Prize Design, Class B

Submitted by Frederick H. Reimers, Oakland, Calif.

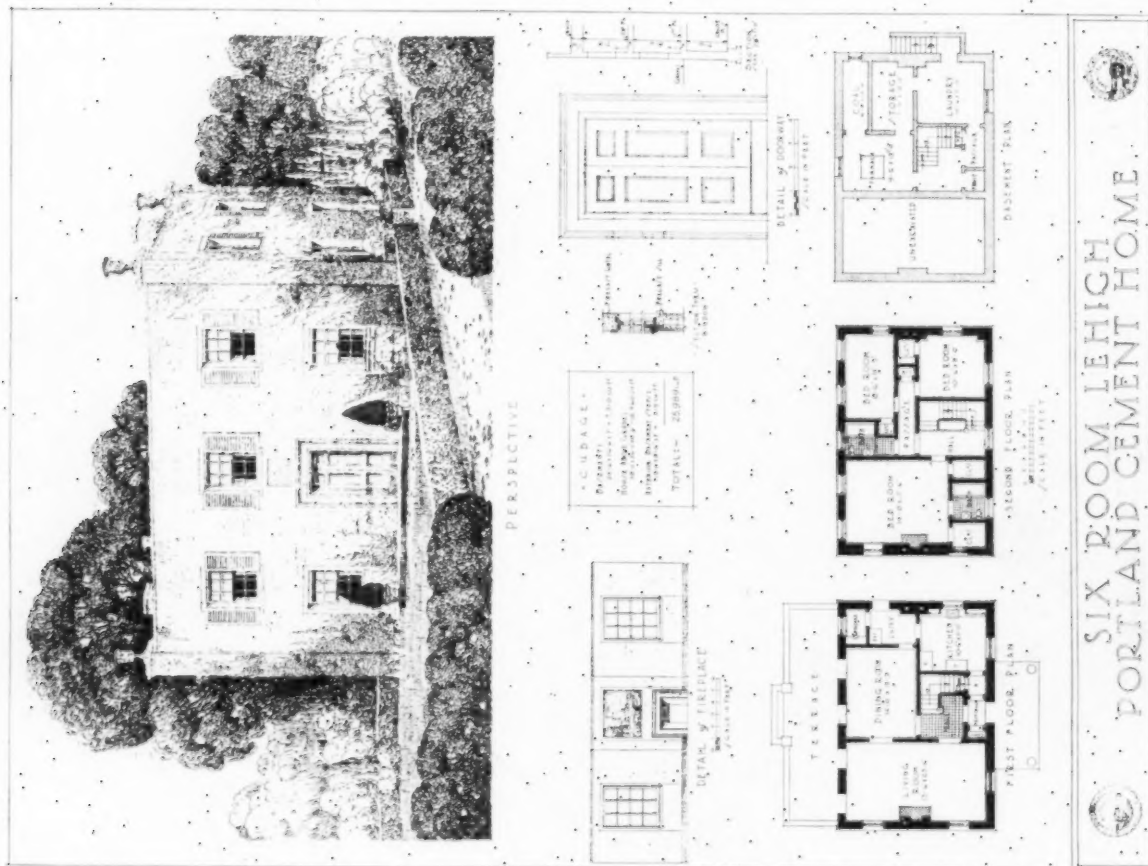


Third Prize Design, Class A

Submitted by Emil Backstron and Herbert Magoon, New York



Fourth Prize Design, Class B.
Submitted by James N. Halden and Harold A. Rich, Boston



Fourth Prize Design, Class A.
Submitted by Francis Keally, New York

"Mediterranean" Architecture in Florida

By MATLACK PRICE

AS a result of the present great real estate and building activity in Florida, a good deal of interest has been directed toward the trend of architecture there,—and it is evident that there is noticeable a marked division as between popularity with the public on one hand and skepticism felt by architects on the other hand. As usual, the true measure of architectural merit in the new architecture of Florida lies somewhere between the public's enthusiasm and the architects' mental reservations. Certainly it is not all as good as many people, carried away by its novelty, think it is; nor is it as lacking in merit as many architects, disturbed by its novelty, feel constrained to say it. It has merits and defects.

No real valuation can be placed on this Florida architecture without first definitely accepting its setting and the life of which it is a part. Florida is not a serious place. It is a region of winter

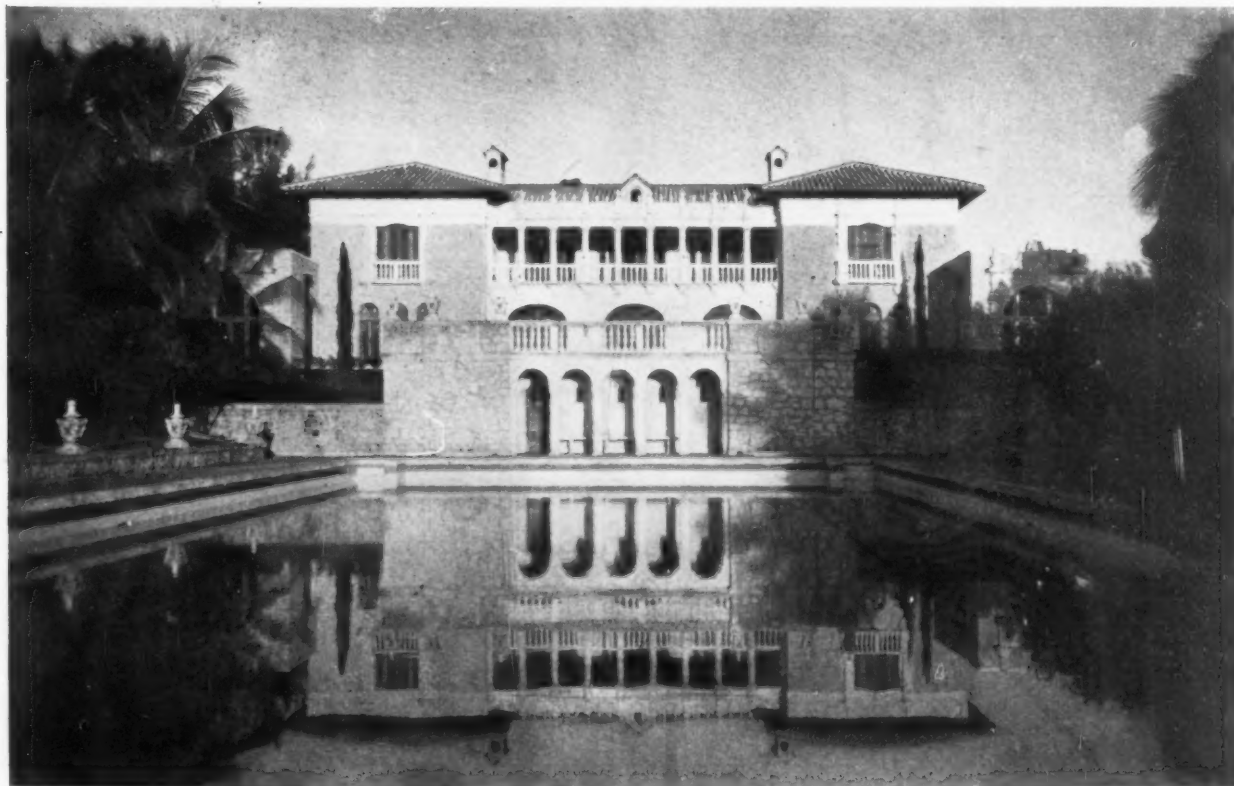
resorts, some gay and some restful; a place to which people come to escape from everything that reminds them of the North. It is a place of clear skies, of temperatures mild to semi-tropical; a place, in short, where architecture may well assume its least serious and most festive guise,—where, indeed, it *should* assume such a guise, if it is to be at all appropriate to its setting. It must assume a glad, gay, holiday garb.

The first architectural type that suggested itself as being suitable for such places as Florida and southern California was the Italian villa, and, later, the Spanish villa; and it is quite generally imagined that all houses in Florida even now *are* Spanish, although the architects there have gone much further, and developed a style that has already been given the name of "Mediterranean," as most appropriate.

While the predominating traits in these Mediterranean villas are unmistakably Spanish, the



In the Garden of "Villa Vizcaya," Coconut Grove
Paul Chalfin, Architect



Pool at "El Jardin," Residence of John Bindley, Coconut Grove, Fla.



Detail of Entrance, "El Jardin," Coconut Grove, Fla.
An adaptation of Plateresque ornament

designers have given themselves a still wider latitude in the direction of picturesque possibilities by adapting elements here and there from other lands about the shores of what used to be regarded as the "sea in the middle of the world,"—the old Mediterranean. Thus, from Italy, as well as from the French Riviera, they borrowed some of the characteristics of the smaller villas and farm buildings; from Spain, any details or mannerisms that served the purpose in hand, whether the origin was Castilian or Moorish; and along the north coast of Africa they discovered hitherto unused sources of architectural adaptations in the villas and city houses of Tunis and Algiers.

For reasons obscurely racial and geographic, there exists between or among these various styles a marked affinity, and this affinity has worked directly into the hands of the architects who are building in Florida today. Certain traits of the various Mediterranean types are common to all, such as the prevalence of stucco walls and tiled roofs in Italy, Spain and along the Riviera, and it is rather in matters of detail that variations occur. Italian ironwork, for example, differs from that of Spain and the Riviera. Spain contributes certain Moorish elements, together with certain of her own, such as polychromed woodwork and characteristic ironwork. Arcaded loggias and colonnades owe their inspiration to Italy. In the matter of profiles, the tall gabled masses with slightly pitched roofs are characteristic of the Riviera as well as of Spain and Italy. From north Africa more, no doubt, will be adapted than has so



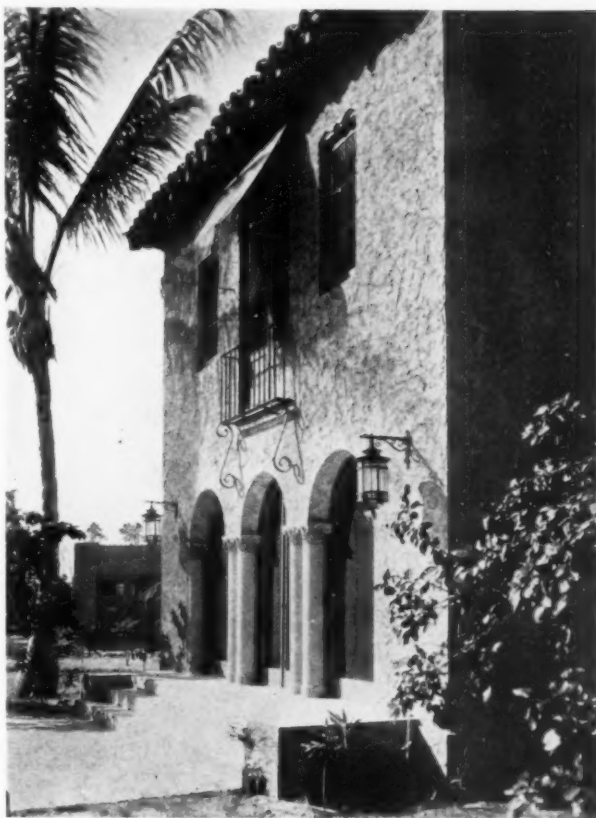
A One-Story House at Coral Gables, Fla., Roofed with Old Spanish Tiles

far appeared, for there is much that can be blended into the design of the more familiar Spanish and Italian houses, and which would add to the interest.

One of the houses at Coral Gables, at Miami, shows the result of adapting the style of buildings in Algiers, and the adapting has been excellently done. At the same place a small inn has been built in a manner definitely Moorish, and in view of the great difficulty and frequent failure attendant upon designing anything Moorish, I think this adventure was remarkably successful. There were, of course, many enforced compromises, but scale was well maintained throughout, and the patio, with its wooden gallery at the second floor and the double arcade of Moorish arches screening its fourth side, is an excellent bit of design in an admittedly difficult style.

At Palm Beach the architectural style is rather "set," as compared with the more adventuresome work that is being done at Miami. There are a number of more serious Italian villas at Palm Beach and, more recently, some consistent Spanish villas. The Gulf Stream Golf Club on the Ocean Boulevard between Palm Beach and Miami is one of the most attractive informal Spanish-Italian adaptations that I know of in this country. It has decided charm.

At Miami, as representing the more formal trend of architecture there, no architect is likely to forget the great Deering villa, which is entirely Italian in its manner. Architecturally there is little to be said about it that has not already been said, but it is interesting to see and record how this type of house ages



Details of an Entrance Facade, Coral Gables, Fla.
An excellent use of textured stucco



The Coral Gables Inn; a Moorish Adaptation
M. L. Hampden, Architect



A House Designed on Algerian Précedent
Walter di Garmo, Architect

in this country. When I went through the house and its great gardens, both had been closed for the summer, and the illusion of real antiquity in this house that is not quite ten years old was remarkable. In the grounds some part of this illusion came from the real antiquity of virtually all the garden sculpture; but discounting this there was a sense of exploring an ancient villa, and this was due to the interesting discolorations of the stucco work, and especially of the coral rock. This rock, of an open, porous structure, possesses some look of age even when it is freshly quarried, and as it has now acquired rust stains and weather stains, it seems to have been touched by the hand of the centuries. The grottoes under one of the terraces, largely made of coral rock, seemed indeed to have been there since the Renaissance; and I photographed one of them, as I have always believed them to represent as excellent an expression of Baroque as anything that has been done in this country. Another imposing villa at Cocónut Grove, not far from the Deering villa and not quite so well done, is "El Jardin," in mass suggesting an Italian villa, but detailed in the Plateresque manner of the Spanish Renaissance. It will improve very much with age, that softening agency which has dealt so effectively with the old villas of Italy, giving them much of their charm.

Across Biscayne Bay from Miami lies the long white key that is Miami Beach, marked architecturally by its two great hotels and a great many villas, both large and small. The profile of the Flamingo



General View of House Shown at Upper Left Hand Corner of This Page

Walter di Garmo, Architect

Hotel (and very interesting it is) is almost too familiar to call for special comment here. The newer of the two hotels, the Nautilus, is interestingly detailed in a modified Baroque version of Spanish Renaissance, with some Plateresque passages here and there. Of the villas, some are typically Spanish and others, of more recent design, are in the new Mediterranean manner, with picturesquely unexpected profiles, outside stairways, old patios and polychromed exterior woodwork. If there was ever a real opportunity for architects to legitimately indulge in a little play, it is in Florida—and especially in and about Miami, which might be called a playground for winter visitors from everywhere.

Undoubtedly the most notable contribution to the development of the Mediterranean style, in villas, bungalows, and in larger buildings as well, is being made at Coral Gables, the 4,000-acre suburb of Miami. Here is an entire city being planned and carried out under a definitely appointed architectural supervisorship, and the result is highly consistent and remarkably interesting. The buildings at Coral Gables comprise not only villas and bungalows, but apartment houses, hotels, churches, schools, a bank and post office, country clubs and a number of industrial buildings. The roadways converge on spacious circular plazas, which are architecturally treated with the most picturesque sort of Spanish gateways, pergolas and wall fountains. The houses display an infinite variety of profile, though all are based in design on the Mediterranean composite of styles, and all are consistent in material and general technique.



Window with Grille in Spanish Fashion, Coral Gables
An excellent use of simple ironwork



A Building Typical of What Has Come to Be Known as the "Mediterranean Style," Coral Gables



A Garden Grotto at "Villa Vizcaya"
Paul Chalfin, Architect



At the Entrance to "Villa Vizcaya"
Paul Chalfin, Architect

At Coral Gables restrictions require that all houses be built of coral rock or finished in stucco, or combined stucco with coral rock. This coral rock, and another local stone called "Ojus," afford the initial advantage of apparent antiquity in picturesque design. Tinted stucco combined with coral or Ojus

rock gives at once the effect of age-old buildings, and to heighten the effect, Coral Gables has been very fortunate in securing great quantities of old Spanish roof tiles from Cuba. In the matter of coloring the stucco a great deal of experimental work has been done, and the mixing of pigments to achieve



A Small "Mediterranean Type" Villa at Miami Beach, Fla.



A Polychromed Wood Grille, Coral Gables



Some Details of Garden Architecture; "Villa Vizcaya"

harmonious effects is in the province of the art director. The new Miami-Biltmore Country Club and Hotel, a very important group, are being built from the designs of Schultze & Weaver of New York, who are also the architects of the Nautilus Hotel at Miami Beach and a building for the use of

a Miami newspaper owned by ex-Governor Cox.

Inevitably, the architectural liberty effectively and picturesquely expressed by the intelligent architects of Miami is being mistaken for license by the unintelligent, and by the many speculative contractors and builders who are putting up hastily constructed



One of Several "Mediterranean Type" Residences at Coral Gables

bungalows and small apartments. The result, as in southern California, is appalling, for without some understanding of the several Mediterranean types it is impossible to hope for anything that is even architecturally possible. And just before the beginning of the vogue for Spanish and Mediterranean houses, people in Miami built a good many of that particularly un-architectural type, popularly known as the "California bungalow," which is the bane of the Pacific coast. Obviously, however, we must discount these, and look for promise in the architectural future of Florida rather in the really interesting and picturesque houses that are being designed in the Mediterranean blend of styles, as well as in the more studious and pure style versions of the Spanish and Italian Renaissance, several examples of which exist.

The architectural opportunity is unique, and there



Detail of Terrace, Hotel Nautilus, an Adaptation of the Plateresque
Schultze & Weaver Architects

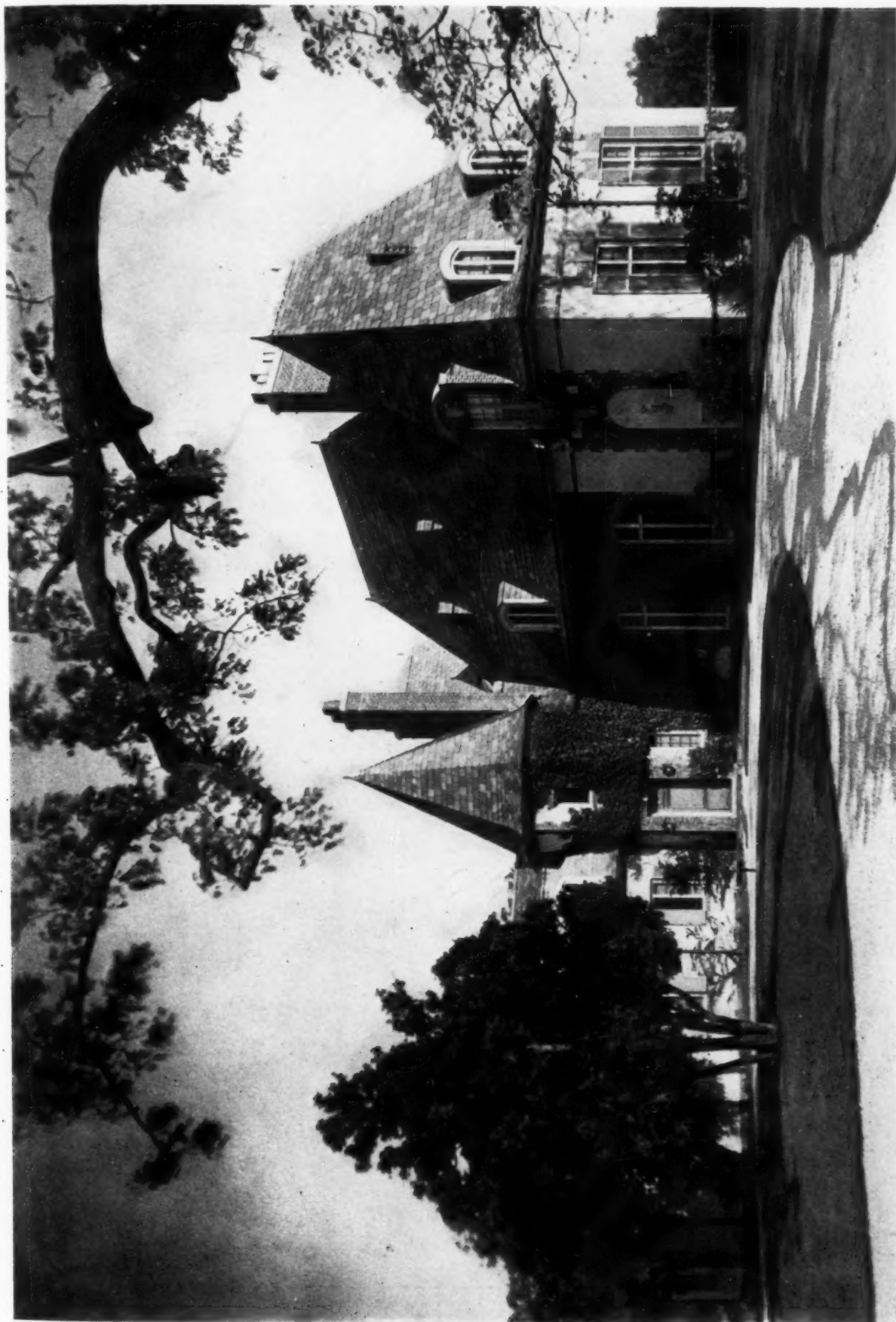
can be no fair or adequate criticism of what is being done in Florida, and especially in Miami, without a first-hand observation of the place and its life, and of the particular architectural needs and the tastes which the newer Florida villas are being designed to meet.

The unprecedented growth and real estate boom of Palm Beach and Miami are not restricted to the eastern shore of Florida. Such places as Orlando and St. Petersburg are experiencing a similar, although smaller, boom. The use of Mediterranean precedents for the recent architectural work at Palm Beach, Coral Gables, and Miami is also found in some of the newer hotels and houses of the other cen-

tral and southern Florida resorts. Florida has indeed become, to a greater extent than ever before, the playground of this country, where the social aristocracy and ambitious *nouveau riche* meet together.



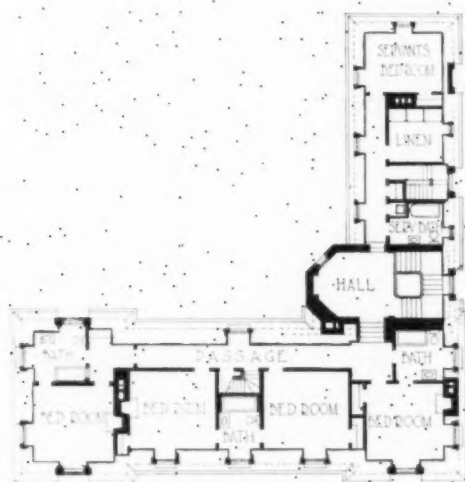
A Typical House at Coral Gables; Built of Stuccoed Tile and Coral Rock



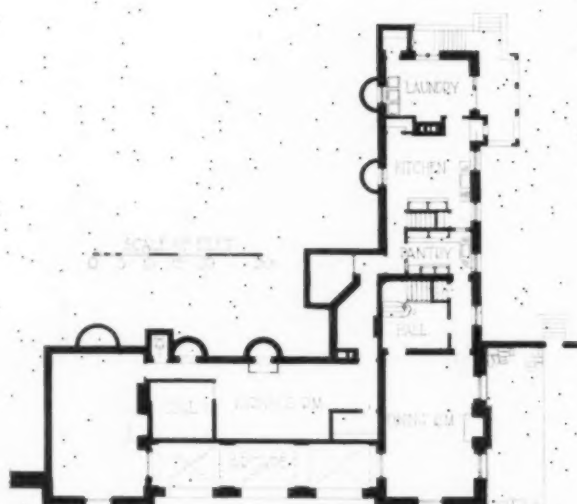
Photos George H. Van Ande

HOUSE OF PHILIP H. GOODWIN, ESQ., SYOSSET, N. Y.
PHILIP H. GOODWIN, ARCHITECT

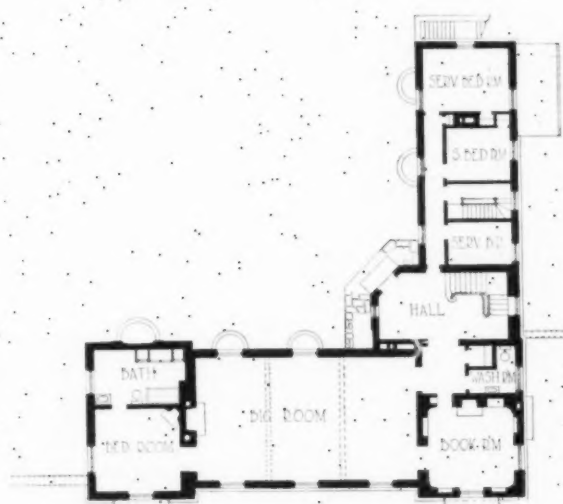
Plans on Back



SECOND FLOOR



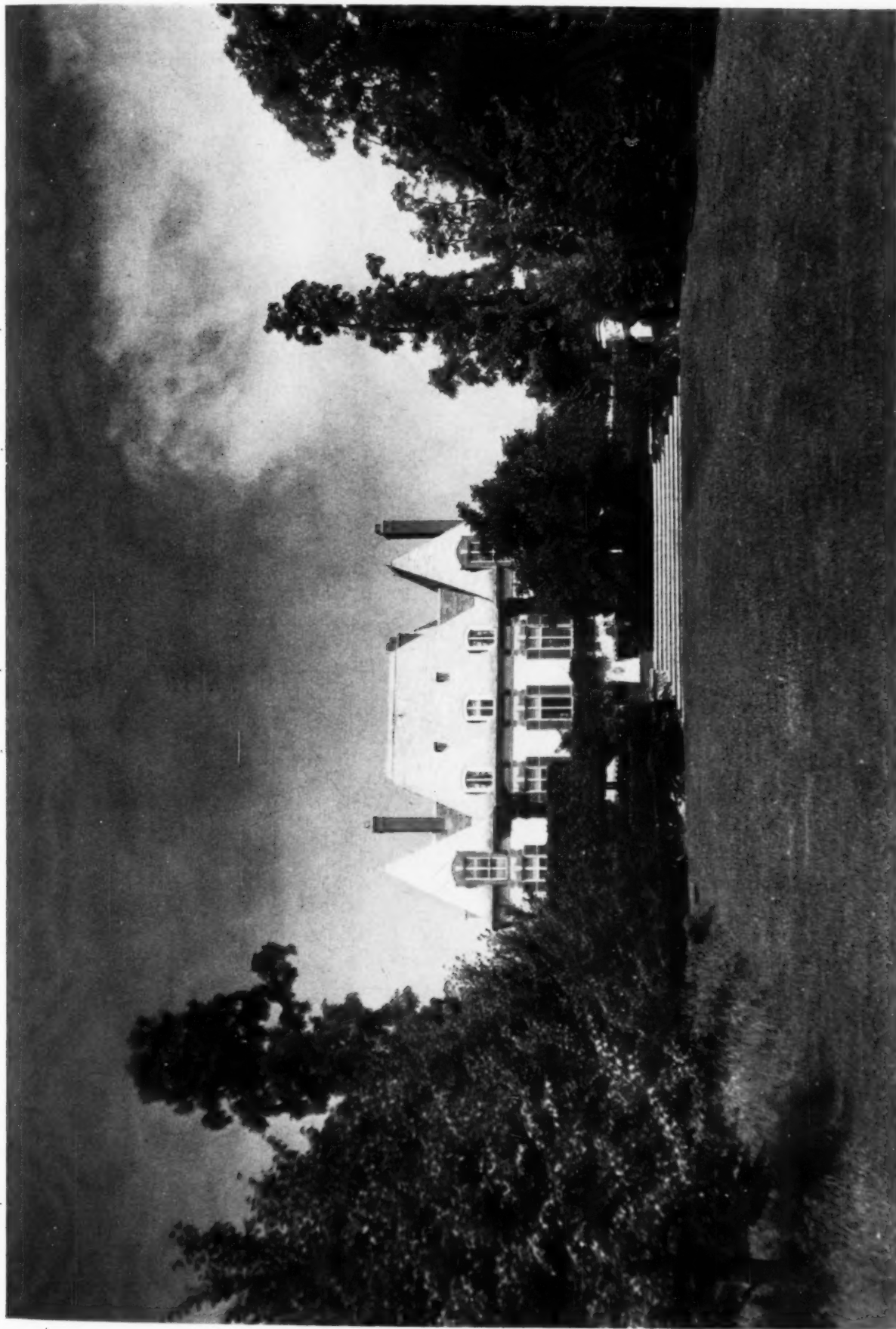
BASEMENT



FIRST FLOOR

PLANS, HOUSE OF PHILIP H. GOODWIN, ESQ., SYOSSET, N. Y.

PHILIP H. GOODWIN, ARCHITECT



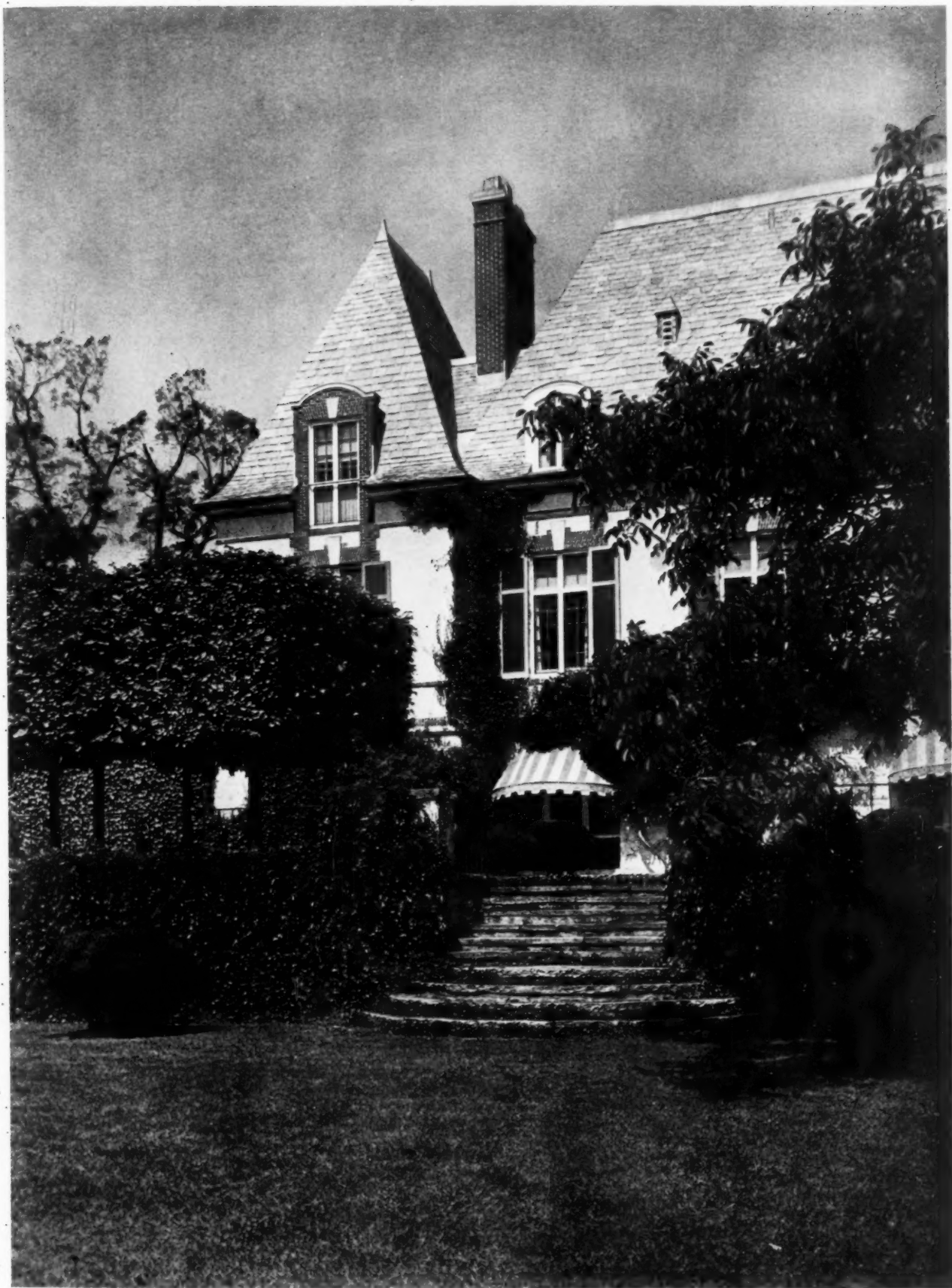
LAWN FRONT; HOUSE OF PHILIP H. GOODWIN, ESQ., SYOSSET, N. Y.
PHILIP H. GOODWIN, ARCHITECT





DETAIL, HOUSE OF PHILIP H. GOODWIN, ESQ., SYOSSET, N. Y.
PHILIP H. GOODWIN, ARCHITECT





TERRACE, HOUSE OF PHILIP H. GOODWIN, ESQ., SYOSSET, N. Y.

PHILIP H. GOODWIN, ARCHITECT





DETAIL, "BIG ROOM," HOUSE OF PHILIP H. GOODWIN, ESQ., SYOSSET, N. Y.
PHILIP H. GOODWIN, ARCHITECT





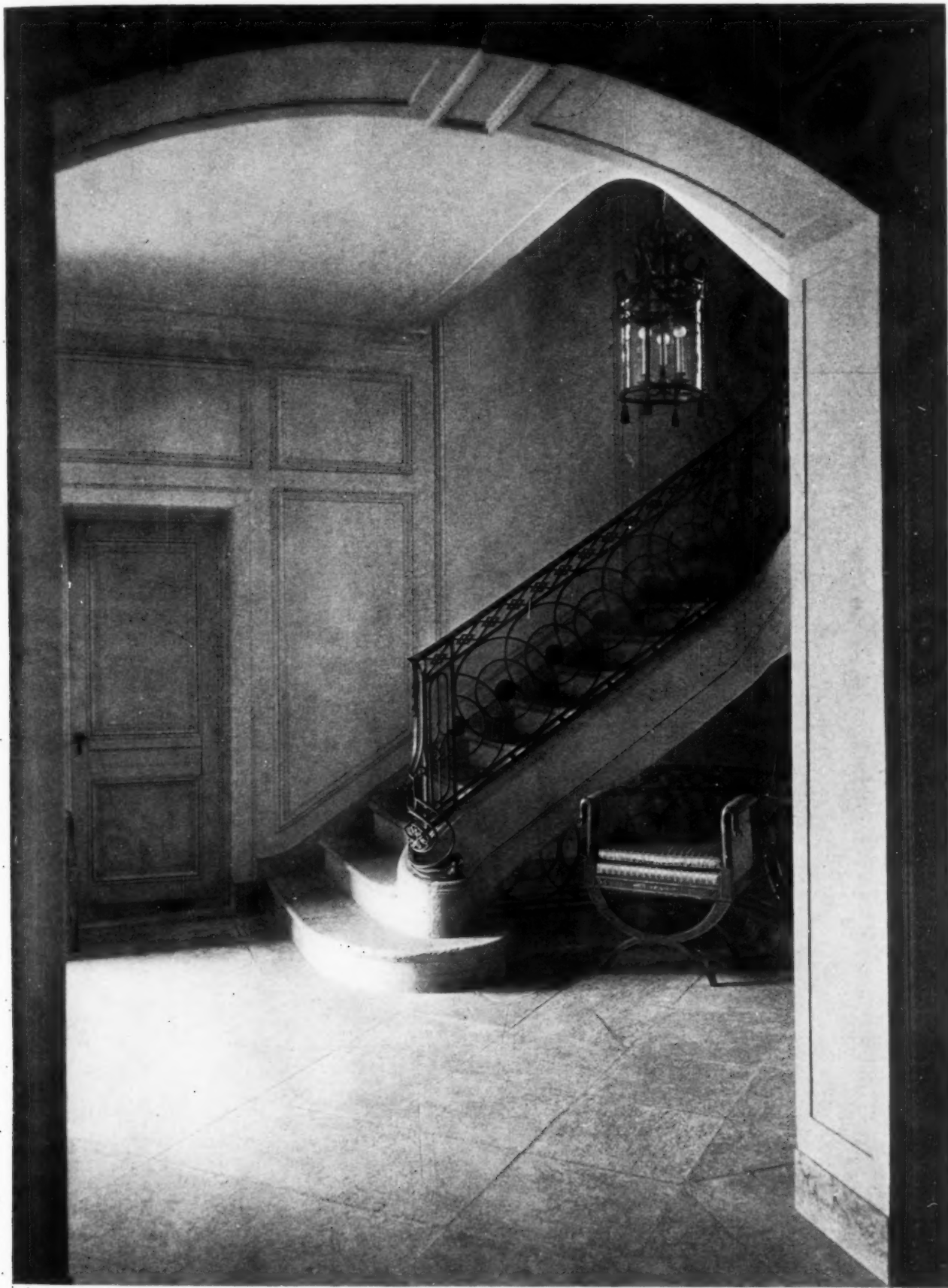
DETAIL, "BIG ROOM," HOUSE OF PHILIP H. GOODWIN, ESQ., SYOSSET, N. Y.
PHILIP H. GOODWIN, ARCHITECT





DETAIL, "BOOK ROOM," HOUSE OF PHILIP H. GOODWIN, ESQ., SYOSSET, N. Y.
PHILIP H. GOODWIN, ARCHITECT





ENTRANCE HALL, HOUSE OF PHILIP H. GOODWIN, ESQ., SYOSSET, N. Y.
PHILIP H. GOODWIN, ARCHITECT



The George Nixon Black House, Ellsworth, Me.

By MARGARET O. GOLDSMITH

WITH bricks from Philadelphia and workmen from Boston, Colonel John Black started to build his ten-room house at Ellsworth, Maine, on the estate known as "Woodlawn," given to Mrs. Black by her father. In 1805 the house was completed. Changes either in structure or in furnishings have been so few that today, in the ownership of the builder's grandson, George Nixon Black, it stands intact as a good example of an early federal homestead of the more luxurious type. Few structures of this period still existing illustrate more clearly the strong hold upon America gained by the restrained, refined architecture which characterized the early years of the nineteenth cen-

tury,—a type founded partly upon fashions current in England and partly due to the contact with France which followed the Revolution and which endured for a half-century thereafter. In America all this assumed the form of a delicate, graceful classicism, —occasionally a trifle "thin," but as a rule developed at a scale which gave it sufficient robustness to render the type so enduringly satisfying that it has never ceased to be charming. The type is as alluring as it was a century ago.

The exterior composition reveals a rectangular one-story wing at each end of the main two-story structure, a survival of pre-Revolutionary building style. But the disposition of rooms, and especially



Front, The George Nixon Black House, Ellsworth, Me.



THE GEORGE NIXON BLACK HOUSE: VIEW SHOWING FRONT AND WEST WING



LIVING ROOM, THE GEORGE NIXON BLACK HOUSE



Hall and Stairway, the George Nixon Black House

the plan of the hall, show the tendency of the times toward greater flexibility and privacy. Instead of a long hall with stairway running through the center of the house, we find that the front door in the left wing leads into a small entrance hall, and that access to the stairs and to the parlor and dining room is not to be had until one had passed farther into the main hall back of these two front rooms. This main hall has the slightly elliptical shape, with circular stairs around an open well, favored by Bulfinch in Boston and by Jefferson in Virginia—a type stately indeed.

Domestic architecture today offers no better plan for so separating the stairs from the entrance hall and for throwing the entire front of the main house, commanding a magnificent view, into the two main living rooms. The special needs of the original owners were otherwise provided for; offices of the estate were located in the left wing next the entrance hall; the kitchen, known as the "middle kitchen," was in the right wing, and other service rooms in an ell at the rear. Proportions are admirable. The main house is 49 by 41; wings are 24 feet, 6 inches by 22 feet, 9 inches; the hall is 20 feet by 18 feet,—sufficiently large for a rather formal type.

The interior architectural style can be judged from the illustration of the hall seen through the parlor doorway. The sweeping curve of the stairs, rising in easy treads, is carried into the lines of the baseboard, which in this house is all that survives

of the paneled wainscoting of an earlier period. William Pain's "Practical House Carpenter," republished in Philadelphia in 1797, contains plans for such stairs and the spiral terminal for the rail. The cut work of the risers in classic scroll design is typical. The ornament is in the period's best taste.

Among the distinctly Republican features of the exterior are to be noted the low, almost invisible hipped roof, contrasting with the bold height of the chimneys, six in number. The eaves balustrade shows the tendency for formal architectonic design in the combination of long solid panels broken by short stretches of Classic balusters over the windows. The earlier balustrades were a succession of balusters with square, paneled, corner posts.

In the matter of window and door openings, this house is typical of other brick houses of the time. Frames are small in scale and are set in from the wall surface. Sashbars are narrow. Plain lintels of local marble offset the rich texture of the small bricks laid in Flemish bond. The porch windows in three sashes extend to floor level, as in Bulfinch's Boston houses—several on Beacon Hill—of a similar style.

The outstanding feature of the facade and likewise the most interesting classic innovation exemplified in the house is the one-story porch, four bays deep, extending across the entire front. Jefferson was among the first to realize the impressive possibilities of the long porch gallery, here worked out more in the spirit of McIntyre's excellent entrance porticos.

There is the same freedom in combining different orders which is seen in Salem houses—Corinthian cornice modillions, Ionic volutes, plain and well proportioned shafts, and the double torus of the Corinthian pedestal. The simple entablature, with its pleasing mouldings, contrasts with the refinement of the beautiful porch balustrade, which is made up of sheaf motifs, instead of the usual lattice work. In keeping with the unity of the entire facade are the square posts of this porch balustrade, located over each column and in line with the open stretches of the eaves balustrade. The repetition of the sheaf design for the balustrade of the wings, but on a larger scale, emphasizes the horizontal lines of the composition as a whole. One notes the difference in scale between the modillions of the porch cornice and the eaves cornice as an instance of the early Republican builder's ability to handle wood out of doors, with due regard for its values of light and shade and with sympathetic understanding of scale.

In its setting of stately elms and smoothly clipped lawn, the house carries an effect of breadth and restraint. It recalls the post-Revolutionary era of tranquil dignity, which appropriated Greek forms of architecture, sometimes successfully and sometimes not, because of an inner kinship with the civilization that had evolved them. It is rare to find well preserved a homestead which so faithfully represents the type of houses built by prosperous citizens during the earlier days of the nation's life.

Some Spanish and Italian Details

By ISIDOR RICHMOND AND EUGENE T. KENNEDY

THE wide popularity of the early Spanish and Italian architectural styles is due partly to the fact that they may often be adapted for modern buildings at comparatively moderate cost, and partly also to the fact that they involve the use of detail which is almost invariably pleasing. The examples illustrated here, of which measured drawings are included, qualify in both of these respects. The "Granite Doorway in Avila" forms the main entrance to the well known "Domus Misericordie." The door proper, arranged in two folds, is flanked by two engaged columns which support a simple entablature, above which is placed a bas-relief showing St. Martin dividing his cloak with a beggar. Nothing could be simpler than this use of well known architectural motifs, and yet the entrance possesses dignity and

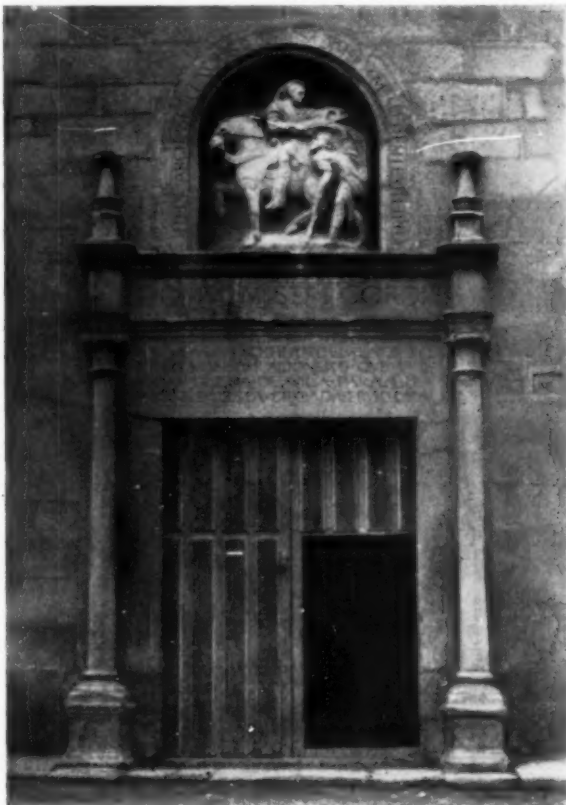
distinction lacking in many a more elaborate design. It has formed the basis of several modern doors.

The "Casa de Dona Maria Le Brava, Salamanca,"

exhibits a strikingly successful use of voussoirs in its low, arched door. It owes much also to the band of ornament in relief which enframes the small wrought iron balcony, the window, and the panel of carving which are placed just above the door. Added dignity is conferred upon this highly satisfying facade by the low roof of tile overhanging the narrow cornice below, and yet the design makes use of little or nothing which could not be executed in terra cotta or cast stone. The third detail, the "Side Door of the Church of St. Chrysogono, Rome," shows an interesting use of columns supporting a broken pediment, in which is placed an ornament somewhat resembling a cartouche.



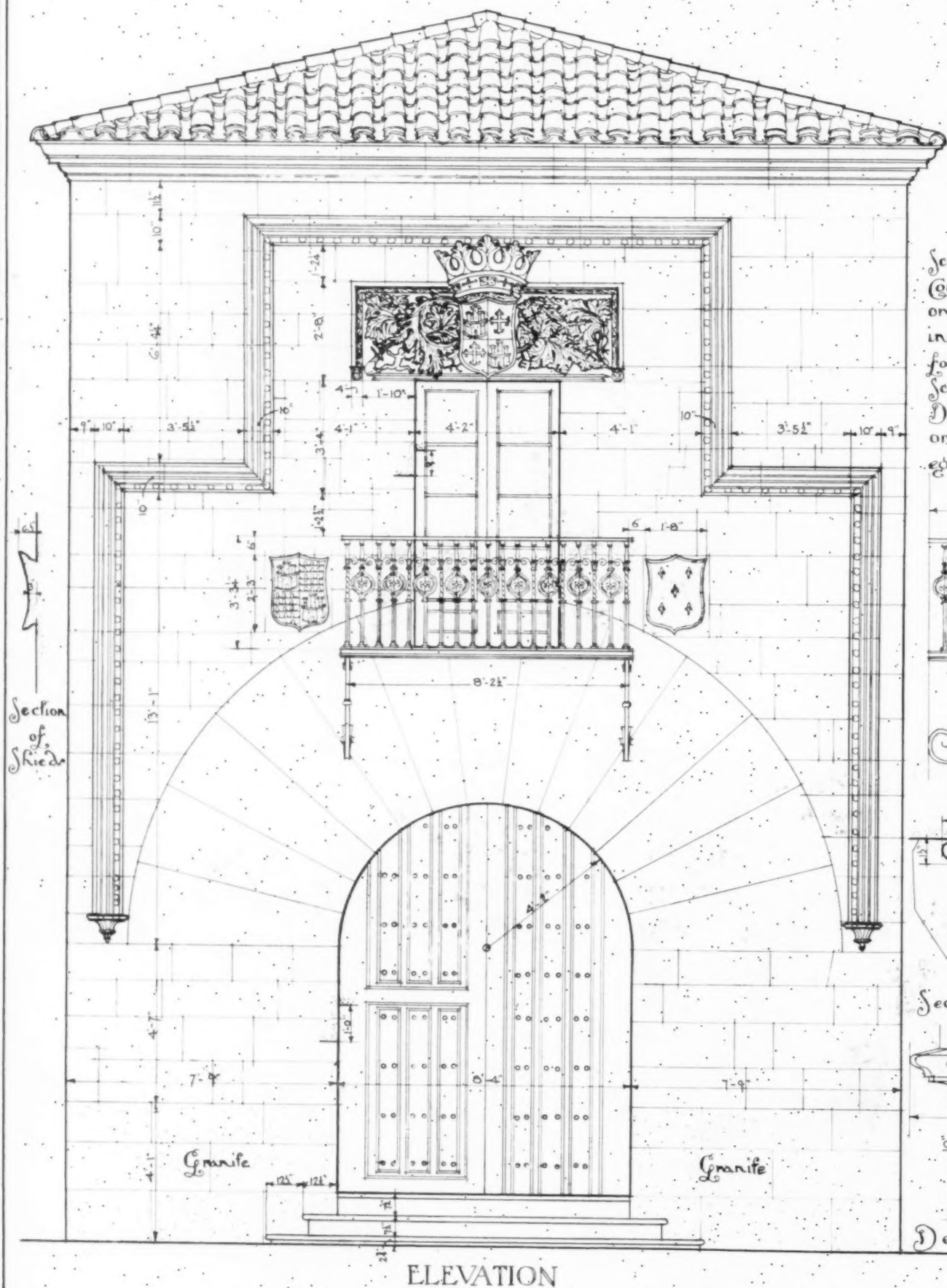
Facade, Casa de Dona Maria la Brava, Salamanca



Detail, Granite Doorway in Avila



Side Door, Church of St. Chrysogono, Rome

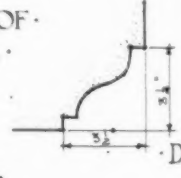
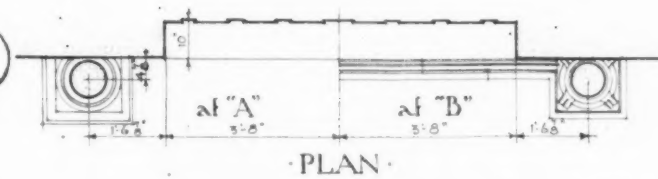
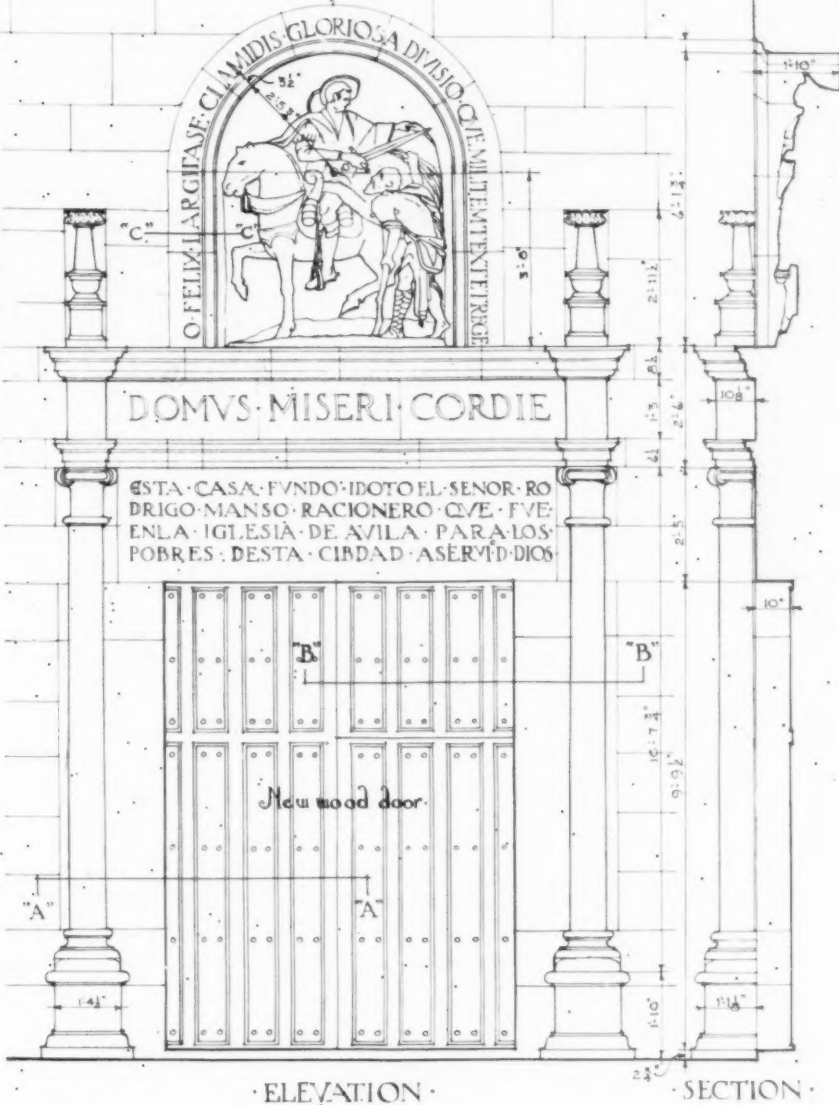
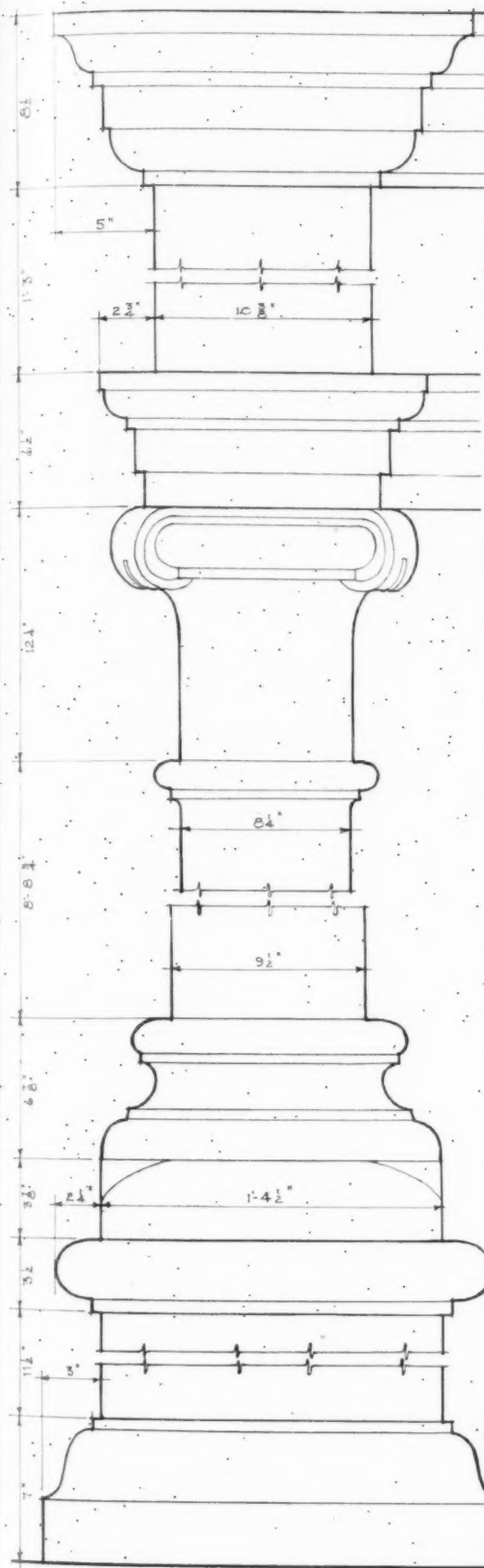


Scale of Label and
Corbel Details
one and one half
inches equals one
foot
Scale of other
Drawings is:
one quarter inch
equals one foot.

Spanish
Details

CASA DE DOÑA MARIA LA BRAVA
SALAMANCA

Measured & Drawn
by E. S. Richmond
& Eugene C. Kennedy
Notch Travelling Scholars

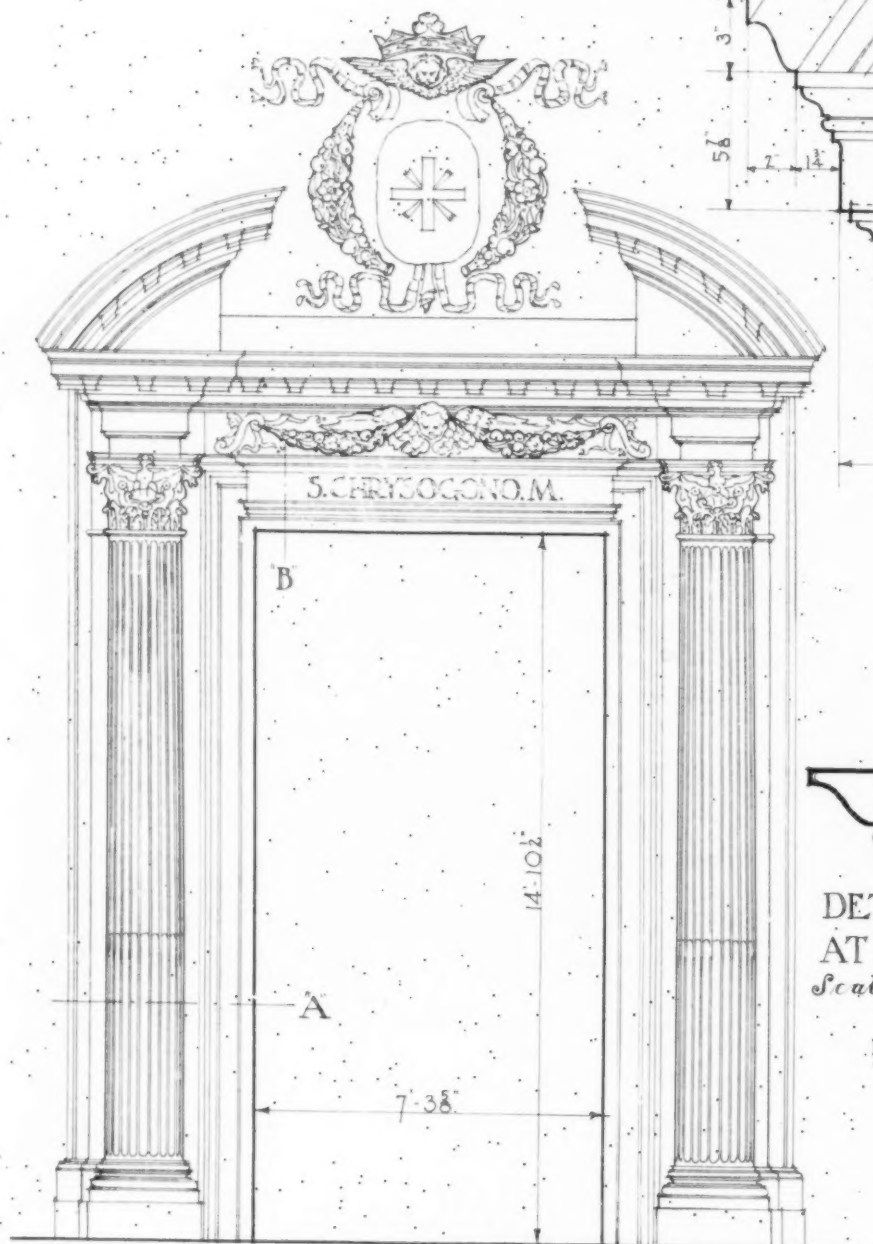


Scale of Plan, Elevation and Sections:
one quarter inch equals one foot.
Scale of Details: one and one half
inches equals one foot.

Spanish
Details

A GRANITE DOORWAY IN AVILA

Measured & Drawn
by E. Sidor Richmond
& Eugene T. Kennedy
Rock Travelling Scholars



ELEVATION
Scale 4" = 1'-0"

DETAIL
AT 'B'
Scale 1 1/2" = 1'-0"

DETAIL AT 'A'
Scale 1 1/2" = 1'-0"

DETAIL OF ORDER
Scale 1 1/2" = 1'-0"

Italian
Renaissance
Details

SIDE DOOR
CHVRCH OF ST. CHRYSOGONO, ROME

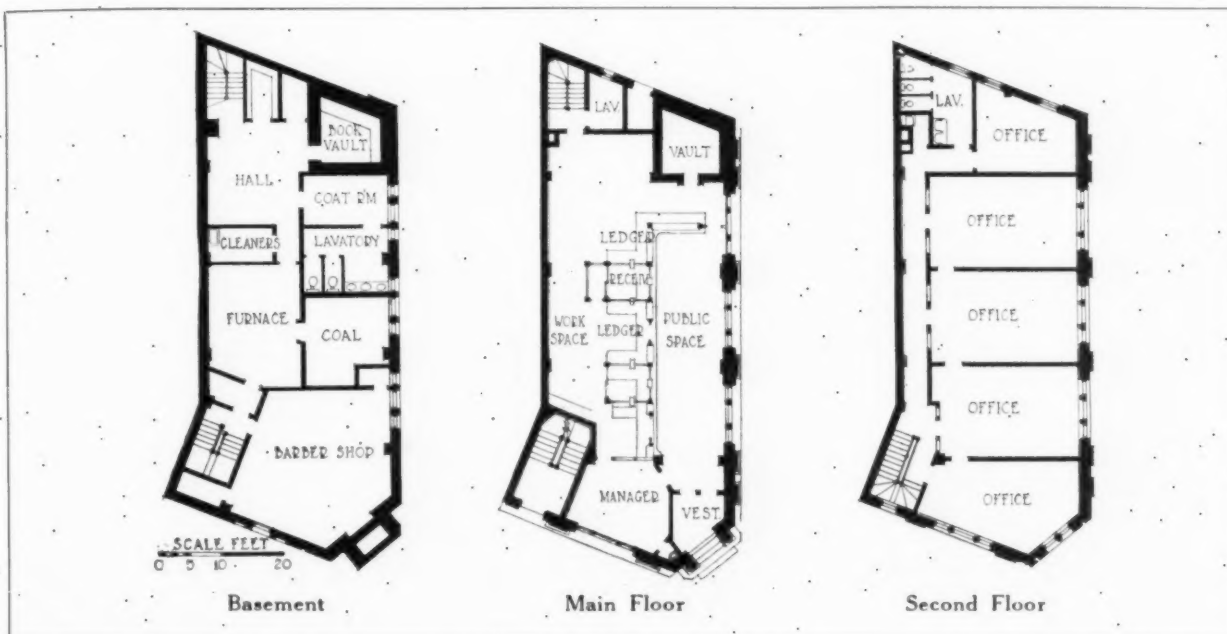
Measured & Drawn
by Isidor Richmond
38th Retch Travel-
ling Scholar



BRANCH OF THE BANK OF MONTREAL, MONTREAL
PHILIP J. TURNER, ARCHITECT

ONE of the branches of the Bank of Montreal occupies an interesting three-story building located at the corner of St. Lawrence and Ontario Streets, Montreal. This building was formerly occupied by the Molson's Bank. As the lot was exceed-

ingly irregular in shape, the problem of erecting a practical and conveniently planned bank on this site involved much care and study. Fortunately, the main facade on Ontario Street could be worked out in a balanced design of three arches, separated and termi-



FORUM SPECIFICATION AND DATA SHEET—80

A Branch of the Bank of Montreal, Montreal; Philip J. Turner, Architect

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Concrete piles and concrete frame and floors;
fireproof construction. Terra cotta partitions.

EXTERIOR MATERIALS:

Indiana limestone and stone base.

ROOF:

Pitch and gravel.

WINDOWS:

Metal frames, and wood sashes top floor.

FLOORS:

Birch hardwood upper floors. Tile floor with
marble base in public space, ground floor.

HEATING:

Steam (low pressure).

PLUMBING:

Enameled iron fixtures.

ELECTRICAL EQUIPMENT:

Lighting.

INTERIOR WALL FINISH:

Plaster.

INTERIOR MILL WORK

Quartered white oak.

DECORATIVE TREATMENT:

Walls tinted. Woodwork wax finish.

APPROXIMATE CUBIC FOOTAGE:

143,206.

COST PER CUBIC FOOT:

37 3/4 cents.

DATE OF COMPLETION:

May, 1915.

nated by flat pilasters. As the main wall itself is slightly rusticated, these plain, flat pilasters contrast pleasantly with the sharp joint lines of the walls and give adequate support to the simplified entablature, above which is a low attic crowned by a much heavier entablature with modillion cornice and parapet. The triple windows of this attic are properly placed above the arched openings below, and are sufficiently small in scale to emphasize rather than detract from the importance of the large arched windows, which extend through two stories of the building. The main entrance is placed at the corner, which is cut off to avoid the sharp angle which would have oc-

curred had the Ontario and St. Lawrence Street facades come together at the corner of the building.

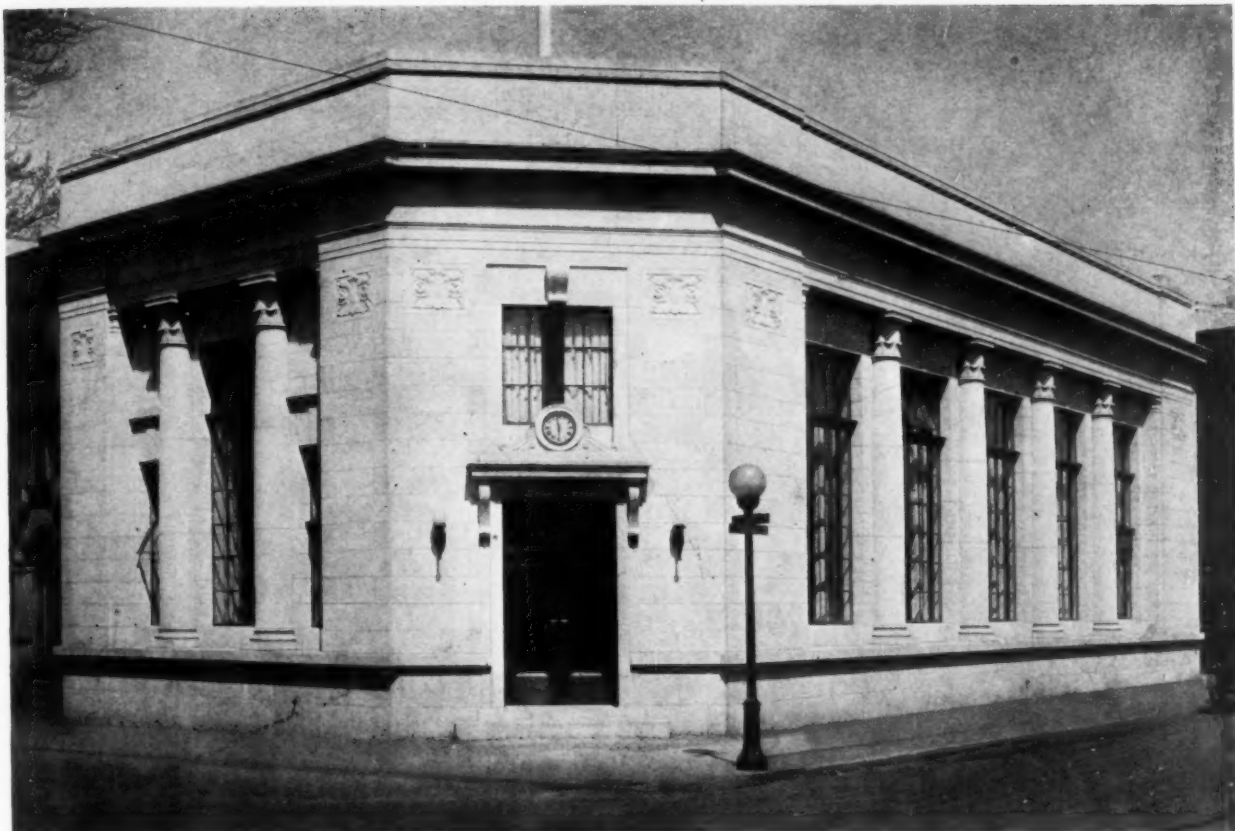
In the case of this particular bank it was desirable from a business point of view to locate the entrance at the junction of the two important streets. In order to make the public space as accessible as possible from the entrance, the best lighted portion of the banking floor was devoted to the use of the public. The short facade on St. Lawrence Street is broken by a single arch lighting the manager's office on the main floor and one of the five private offices on the second floor. The various angles made by the irregular-shaped plan are very successfully utilized.



View of Interior



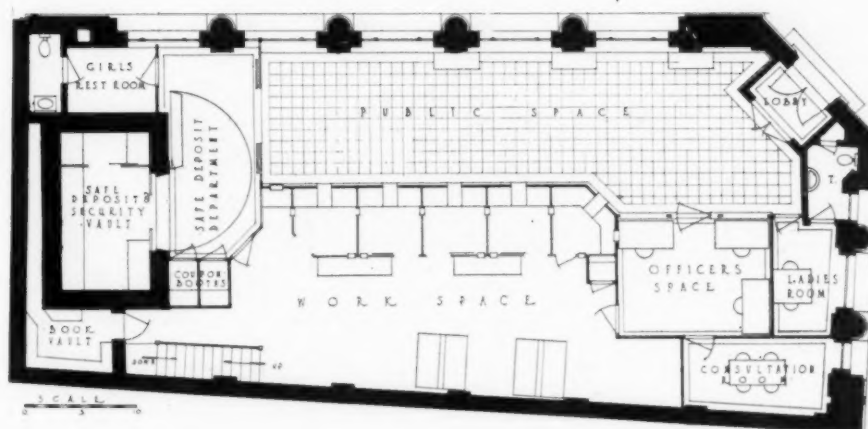
Detail of Entrance



FIRST NATIONAL BANK OF TENAFLY, N. J.
HOLMES & WINSLOW, ARCHITECTS

ANOTHER small bank, very similar in its plan to the branch of the Bank of Montreal, is the First National Bank of Tenafly, N. J. An almost rectangular corner lot, slightly irregular in shape, was selected for the location of the building. To emphasize the importance of the entrance without breaking either of the street facades, the intersection of the two was cut off, making a small corner facade, in the center of which the entrance door with a square window above, was placed. The

design of the two street facades, executed in cast stone, shows a free use of Italian Renaissance precedent. Engaged columns emphasize and flank the tall window openings on each facade. Decorative wall panels near the top of the walls repeat the elaborate detail of the column capitals, which support a heavy entablature and crowning parapet. As in the branch Bank of Montreal, the public space is here located on the principal street front of the building. Small panes of glass give scale to and pleasantly break up



Main Floor

FORUM SPECIFICATION AND DATA SHEET—81

First National Bank of Tenaflly, N. J.; Holmes & Winslow, Architects

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Semi-fireproof; first floor, concrete slabs and beams; roof, wood beams.

EXTERIOR MATERIALS:

Cast stone on streets; brick on rear.

ROOF:

Tar and gravel.

WINDOWS:

Pivoted steel.

FLOORS:

Terrazzo and linoleum-covered cement.

HEATING:

Vapor.

PLUMBING:

Enameled iron fixtures.

ELECTRICAL EQUIPMENT:

Lighting, vault and raid protection.

INTERIOR MILL WORK:

Mahogany, birch and whitewood.

INTERIOR WALL FINISH:

Ornamental plaster, pilasters and cornice.

DECORATIVE TREATMENT:

Plaster, painted.

COUNTER SCREEN:

Marble and wood; wood counters and pedestals.

APPROXIMATE CUBIC FOOTAGE:

92,000.

COST PER CUBIC FOOT:

78 cents.

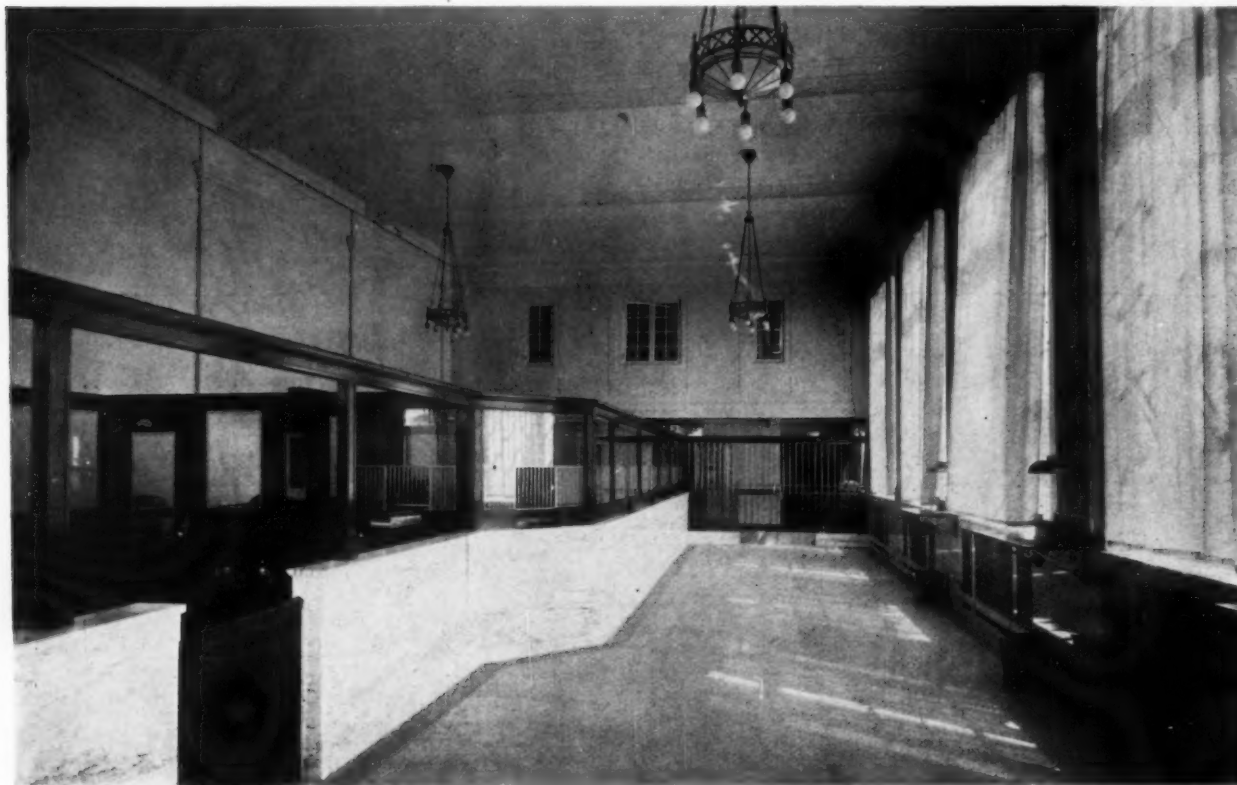
DATE OF COMPLETION:

March, 1923.

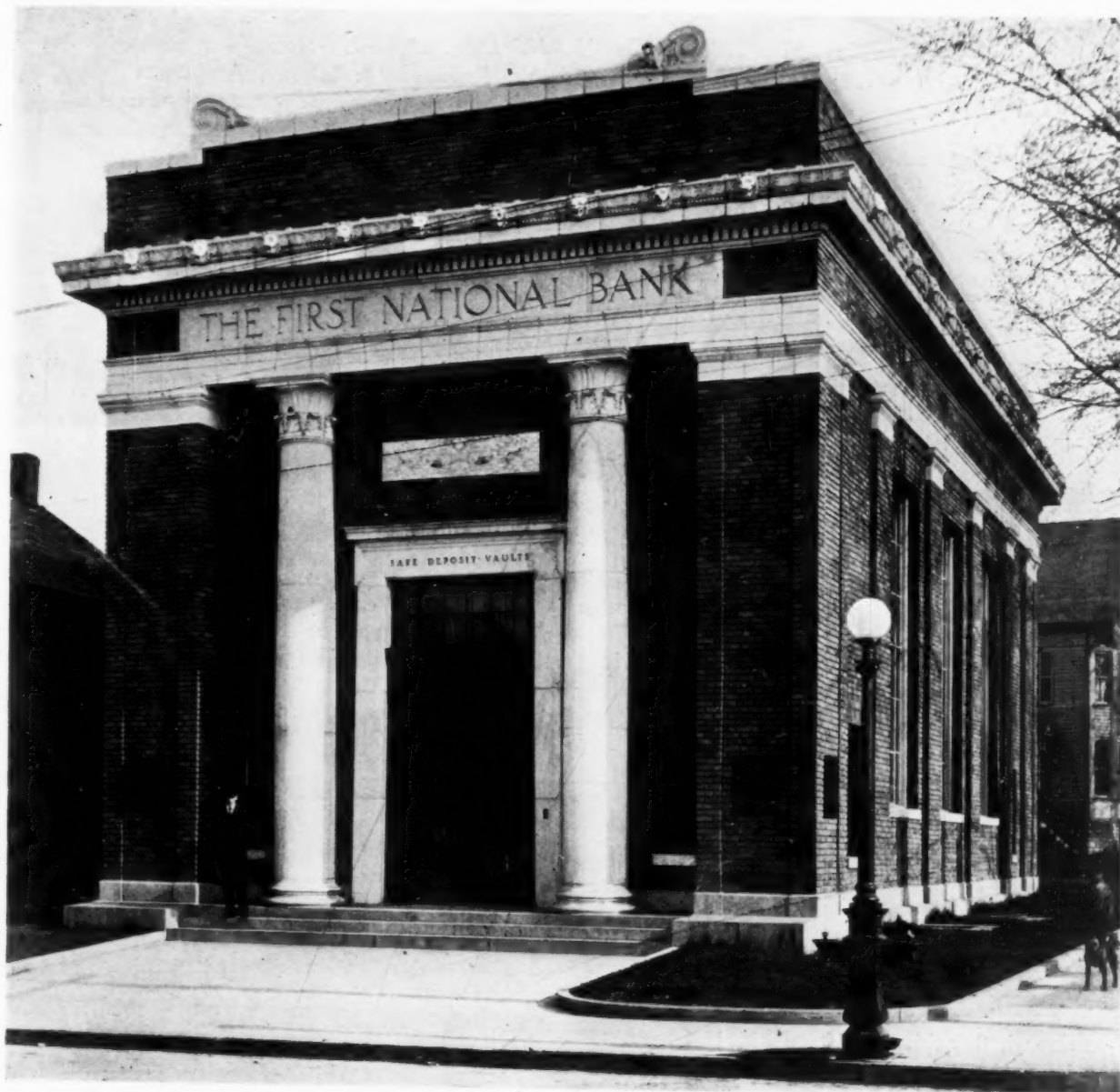
the tall, square topped windows. It is rather a pity that it was not possible to use bronze doors, divided into panels in keeping with the scale of the division of the windows, for the main entrance to the bank. This entrance has an entablature supported on brackets, the entablature carrying a clock flanked by gracefully carved scrolls and ornaments possessing the same refinement of detail shown in the panels located near the top of each pier or wall surface.

Simplicity of treatment and refinement of detail also characterize the design of the banking room it-

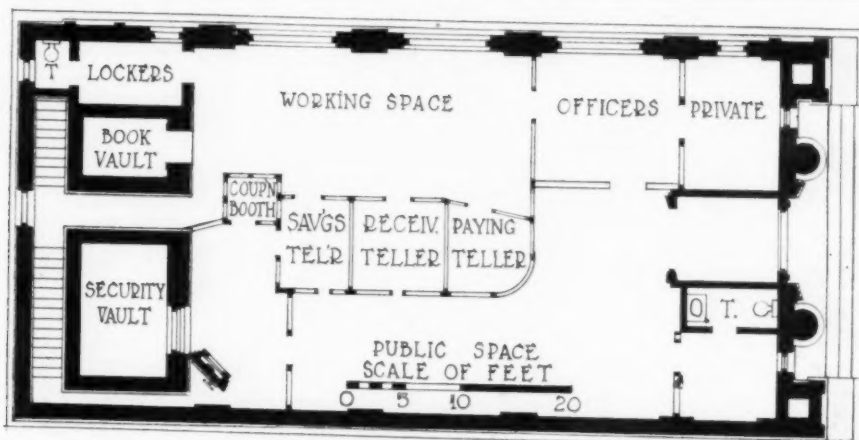
self. The terrazzo floors and painted plaster walls give pleasing contrast to the marble counter rail with its wood and glass screen above. At the center of the rear end of the banking room is located the safe deposit and security vault, on one side of which is a small book vault and on the other a women employees' rest room. A room for women customers with connecting lavatory is located at the left of the main entrance, beyond which is the space for the desks of the officers of the bank, connecting with a small consultation room at the rear, useful for many purposes.



The Public Space



FIRST NATIONAL BANK, ST. JOHNSTVILLE, N. Y.
DENNISON & HIRONS, ARCHITECTS



Main Floor

FORUM SPECIFICATION AND DATA SHEET—82

First National Bank, St. Johnsville, N. Y.; Dennison & Hirons, Architects

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

All bearing walls—concrete in cellar and brick in upper portion. All brick walls furred; combination terra cotta block and concrete long span construction for first floor.

EXTERIOR MATERIALS:

Selected brick trimmed with limestone for two street fronts.

ROOF:

Composition.

WINDOWS:

Steel industrial type for banking room; elsewhere, wood.

FLOORS:

Marble in public space. Cement in cellar, and elsewhere, wood.

HEATING:

Low pressure, one-pipe steam.

PLUMBING AND ELECTRICAL WORK:

First class and of type suitable for this class of building.

INTERIOR WALL FINISH:

Sand-finished plaster.

INTERIOR MILL WORK:

Birch, stained, varnished and rubbed.

DECORATIVE TREATMENT:

Simple, flat tone paint on plaster walls.

COUNTER SCREEN:

Marble base to counter and bronze top screen.

APPROXIMATE CUBIC FOOTAGE:

100,000.

COST PER CUBIC FOOT:

27 $\frac{3}{4}$ cents, exclusive of equipment. 40 cents, including equipment.

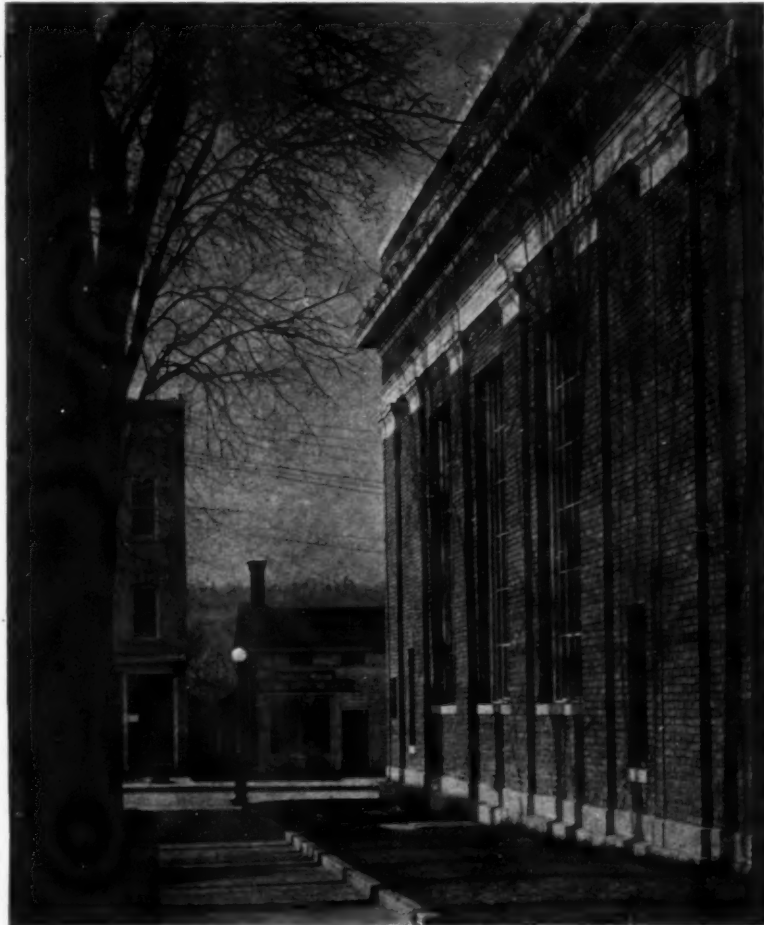
YEAR OF COMPLETION:

1914.

FOR a bank in a country town, the use of brick and limestone with terra cotta trimmings seems wise. In the First National Bank at St. Johnsville, N. Y., these materials have been pleasingly combined in a simple adaptation of Classic architecture, in character rather more Greek than Roman, perhaps. The deeply recessed front makes possible the use of two engaged limestone columns with simplified Corinthian capitals. Two heavy brick piers at the corners are paneled, repeating in character the detail and effect of the wall pilasters on the side street facade. The frieze of the high Classic entablature is filled in with brick except where the name of the bank is inserted in limestone slabs over the entrance door. It is a question whether this entablature would not be more effective had the frieze course been terra cotta like the other members of the entablature. A high brick attic capped with terra cotta crowns the entire building. Small panes of glass add scale and simplicity to the three high window openings on the side street facade and the entrance transom.

The plan of the banking room is well worked out for the convenience of both public and employees. As is the case in most of the banks designed by Dennison & Hirons, the working space is located next to the windows or on the outer side of the banking room, where direct light is obtainable. The public area occupies the inner portion of the banking floor next to the wall. A women's room and lavatory are located at the left of the entrance door, and a private office at the right. Beyond the private office is an open space

for the accommodation of the officers of the bank. The vaults and employees' locker room are located, as usual, at the rear of the banking room floor. In this bank the tellers' cages are conveniently placed between the working space and the area used by the public, while the coupon booth is made part of the enclosure about the securities vault and the cages.



Facade, Side Street



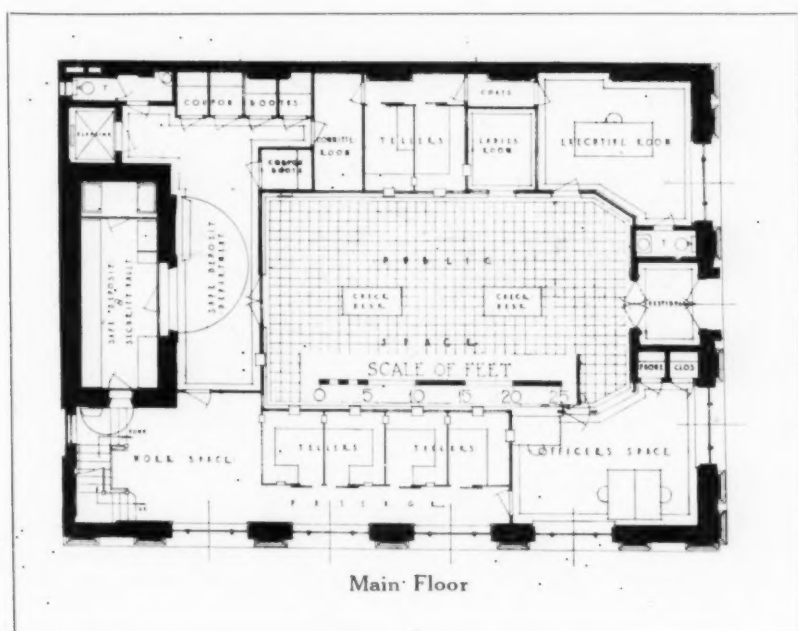
BERKSHIRE LOAN & TRUST COMPANY, PITTSFIELD, MASS.

HOLMES & WINSLOW, ARCHITECTS

A DECIDED variation in the design of small city banks is found in this building of the Berkshire Loan & Trust Company. Built of white marble, the tall fluted Corinthian pilasters successfully tie together the two-story design of the facade in which

tall arched windows indicate the banking room on the main floor, and coupled double-hung windows the offices on the second floor. There is a straightforward simplicity and dignity about the exterior design that is worthy of note as well as emulation.

Except for the simplified Corinthian capitals of the pilasters, the rosettes, modillions and carved members of the entablature, the building is devoid of architectural ornament. In plan the banking room floor is arranged with the public space in the center, as the building is sufficiently wide to permit ample working area on each side of the floor. The entrance door is located in the middle arch of the end or narrow facade of the building. The use of four instead of three or five arches in the side facade seems rather unfortunate, but it was doubtless necessitated by the lack of room for five arches and the advisability of introducing as many arched openings as possible in order to more adequately light the interior. Doubling the pilasters at the corners of the



FORUM SPECIFICATION AND DATA SHEET—83

Berkshire Loan & Trust Company, Pittsfield, Mass.; Holmes & Winslow, Architects.

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Fireproof; steel beams and concrete slabs.

EXTERIOR MATERIALS:

Marble on streets; brick on rear.

ROOF:

Tar and gravel.

WINDOWS:

Pivoted steel.

FLOORS:

Marble and cork-covered cement.

HEATING:

Vapor.

PLUMBING:

Enameled iron fixtures.

ELECTRICAL EQUIPMENT:

Lighting.

INTERIOR MILL WORK:

Mahogany and whitewood.

INTERIOR WALL FINISH:

Caen stone finish.

DECORATIVE TREATMENT:

Plaster, painted.

COUNTER SCREEN:

Marble and bronze.

APPROXIMATE CUBIC FOOTAGE:

166,000.

COST PER CUBIC FOOT:

90 cents.

DATE OF COMPLETION:

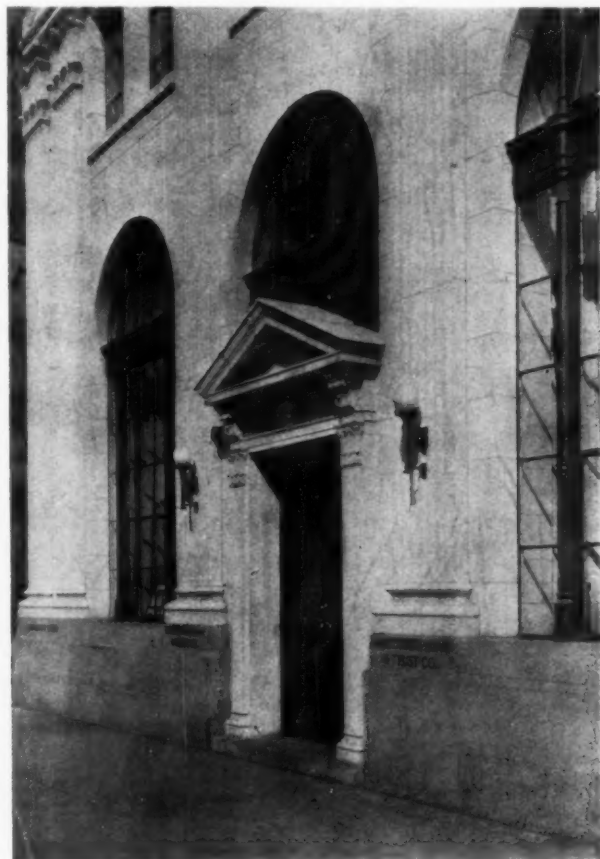
March, 1923.

building gives added strength and dignity to the design. At the left of the entrance vestibule, space is provided for the desks of the officers of the bank, beyond which are located the tellers' cages with working space, stairways, and vaults at the rear. An elevator is included for use in reaching the second floor, which is also devoted to the business of the bank. At the right of the entrance vestibule is located an executive board room, additional tellers'

cages and coupon booths. The plan of the building was determined largely by the type of business carried on by the bank. In design and detail this structure has been carefully planned and shows refinement to an unusual degree. The exterior possesses all the architectural grace and distinction usually found in a much larger and more important building, and the interior fulfills the promise made by the exterior. It represents an unusual solution of a problem.



View of Interior



Detail of Entrance



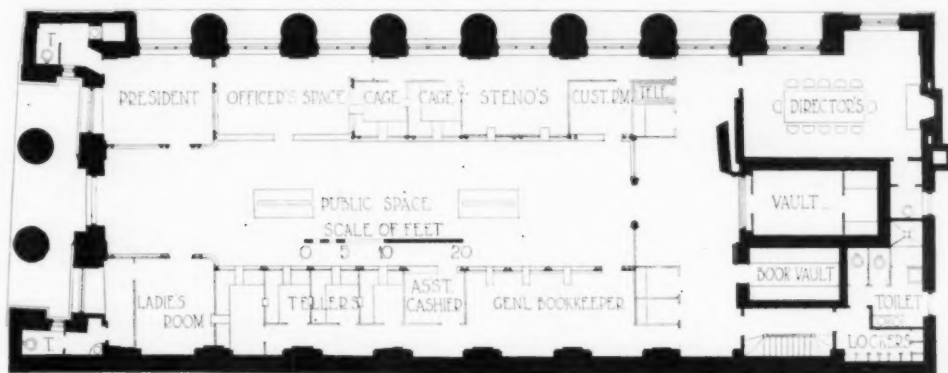
CHARLOTTE NATIONAL BANK, CHARLOTTE, N. C.

ALFRED C. BOSSOM, ARCHITECT

AMONG the many successful and important banks designed by Alfred C. Bossom is this dignified building in the middle South. The design shows a straightforward adaptation of classical Greek architecture, not only in the well proportioned Doric columns but also in the richly decorated entablature with its anthemion encrustation, above which is a high attic with carved swag frieze, forming the crowning feature of the facades. The granite and terra cotta of the exterior are pleasantly relieved by bronze lettering and bronze discs carefully and successfully placed. The corner piers are pleasingly

broken into pilaster strips capped by mouldings of Greek character and refinement. The wide surfaces of the piers at either end of the long facade are also broken by carved swag panels placed near the tops.

The design of the interior of the bank shows more influence of Roman than of Greek architecture. The high coffered ceiling is broken in the center by a large glass dome, which was probably needed in order to supply sufficient daylight. It is possible that the ceiling would have been more pleasing architecturally and more in accord with precedent had it been possible to omit this dome and carry the cof-



Main Floor

FORUM SPECIFICATION AND DATA SHEET 84

Charlotte National Bank, Charlotte, N. C.; Alfred C. Bossom, Architect

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Fireproof.

ROOF:

Tar and felt.

WINDOWS:

Double-hung; wood.

FLOORS:

Steel and concrete; Tennessee marble in public space.

HEATING:

Steam.

PLUMBING:

Wrought iron pipe; vitreous China fixtures.

ELECTRICAL EQUIPMENT:

Lighting.

INTERIOR WALL FINISH:

Plaster.

INTERIOR MILL WORK:

American walnut and birch.

DECORATIVE TREATMENT:

Plaster painted to resemble stone.

COST PER CUBIC FOOT:

\$1.02.

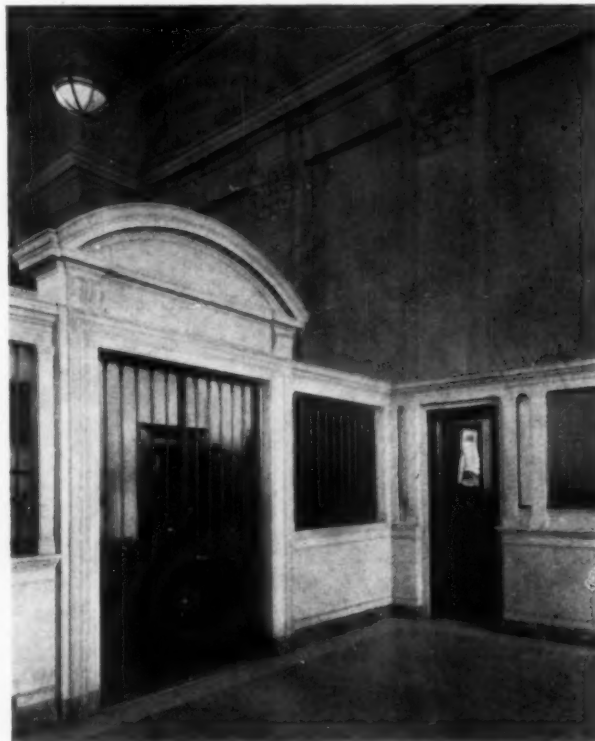
fers, uninterrupted, over the entire length and breadth of the ceiling. The interior of the bank is exceedingly lofty, successfully suggesting the interior of a Roman bath or temple. Corinthian pilasters separate the tall windows on one side and the Classic wall panels on the other. All of the bank screens and the furniture in the public space are of marble. The architectural decorations of the walls as well as the wall surfaces themselves are of plaster painted to resemble stone, the effect of which is satisfying.

The plan of the banking room shows the center given up to the use of the public, with the vaults of the bank and directors' room at the rear of the floor.

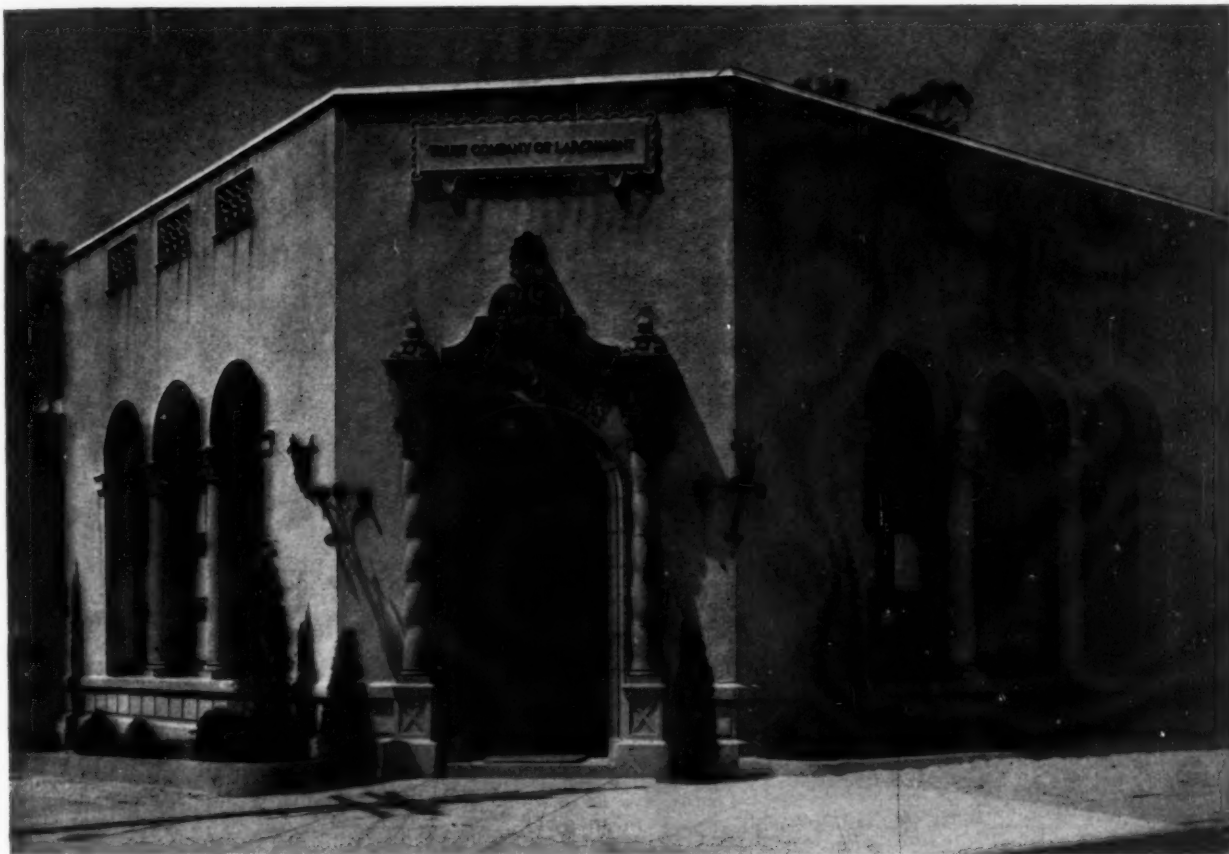
Along the outer and inner walls of the room are located the various departments of the bank. At the right of the entrance door is a women's room with a retiring room connecting. Opposite the women's room, on the left of the entrance door, is the president's room with connecting lavatory and coat closet. The use of an uneven number of engaged columns in the long arcade of the principal facade of the bank divides the space into eight large windows. In the case of this arcade the length of it is such that the fact that a column instead of an opening comes at the middle of the facade is not as noticeable or as objectionable as would be the case were it shorter.



The Public Space



Detail, Vault Screen



TRUST COMPANY OF LARCHMONT, LARCHMONT, N. Y.

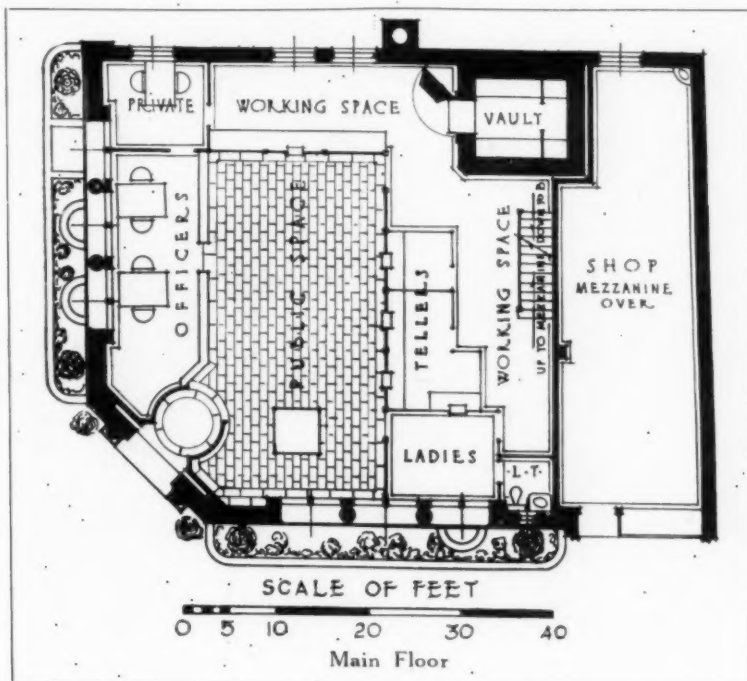
E. D. PARMELEE, ARCHITECT

LOOKING at the illustration of the recently completed building of the Trust-Company of Larchmont, one would certainly imagine that the hot sun of southern California or Palm Beach cast the shadows of the Spanish ornamentation against the

warmly toned stucco walls of this adaptation of Spanish architecture. The design of this little building, which shows careful study, is unusually successful in its legitimate use of Spanish detail in the pleasingly proportioned and well balanced facades.

The rich architectural ornament of the doorway, executed in moulded terra cotta, gives proper importance and character to this entrance. Whether the Spanish style of architecture is appropriate for use in a cold northern climate is open to discussion. It at least makes a pleasant change from the type of architecture commonly selected for the many small bank buildings found in all of our northern cities. There is, however, much to be said in favor of this variation in style for use in bank architecture, as may be appreciated from the paragraphs with which the architect kindly supplied the Editor:

"Mr. Alfred Hopkins, writing in THE ARCHITECTURAL FORUM recently, said, 'A new building is the bank's best bid for business.' This is partly because a new building is indicative of stability, and partly because a new building attracts attention. This attention usually fades as fast as the flowers



FORUM SPECIFICATION AND DATA SHEET—85

Trust Company of Larchmont, Larchmont, N. Y.; E. D. Parmelee, Architect

OUTLINE SPECIFICATIONS.

GENERAL CONSTRUCTION:

Semi-fireproof; tile and concrete floors; wood roof on steel girders.

EXTERIOR MATERIALS:

Brick and concrete blocks, stuccoed; terra cotta entrance, coping and panels; cast stone base and columns.

ROOF:

Composition.

WINDOWS:

Wood, with plate glass.

HEATING:

Vapor steam.

PLUMBING:

Porcelain fixtures.

FLOORS:

Travertine for public spaces; elsewhere linoleum.

ELECTRICAL EQUIPMENT:

Burglar alarm; wrought iron lighting fixtures.

INTERIOR WALL FINISH:

Antique plaster.

INTERIOR MILL WORK:

Walnut.

DECORATIVE TREATMENT:

Antique plaster walls; wrought iron screen; velvet curtains.

APPROXIMATE CUBIC FOOTAGE:

75,000.

COST PER CUBIC FOOT:

70 cents, including vault and equipment.

YEAR OF COMPLETION:

1925.

after opening day, and the building is then just another 'bank.' Sustained interest is worth dollars in advertising, and it probably was this thought that led the directors of the Trust Company of Larchmont to depart from traditional 'bank architecture' and adopt a style more interesting, though not less dignified. In doing so they followed the trend of the times. Even the largest and most conservative banks are forsaking the Classical and seeking variety in other styles of architecture. The building is Spanish Renaissance, a style of growing popularity in this country because of its ready adaptability to our requirements. Here broad, plain wall surfaces make for dignity and provide a fitting back-

ground for the ornate terra cotta entrance of true Spanish type. The street facades are severe in their simplicity,—too severe, were it not that the corner entrance enlivens the composition and provides a focal point of interest, taking advantage of contrast.

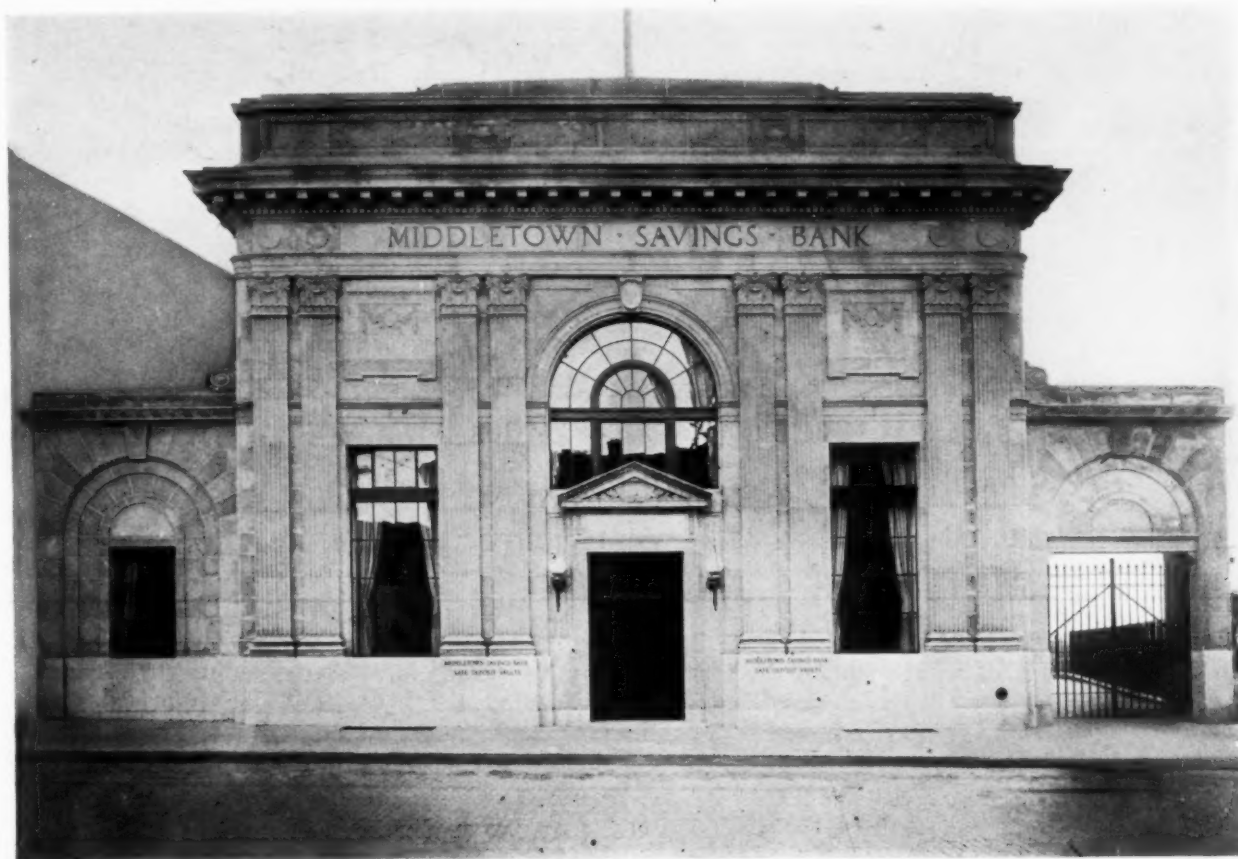
"The interior is no less interesting than the exterior. Here the public space is floored with travertine and enclosed by an exquisitely wrought iron screen silhouetted against plain, rough textured plaster walls. The screen rests on a travertine base. Behind and below the counter, forming a background for the grille, hangs a blue velvet curtain, back of which is steel. The benches and chairs were brought from Spain and are antiques, already generations old."



View of Interior



Detail of Entrance

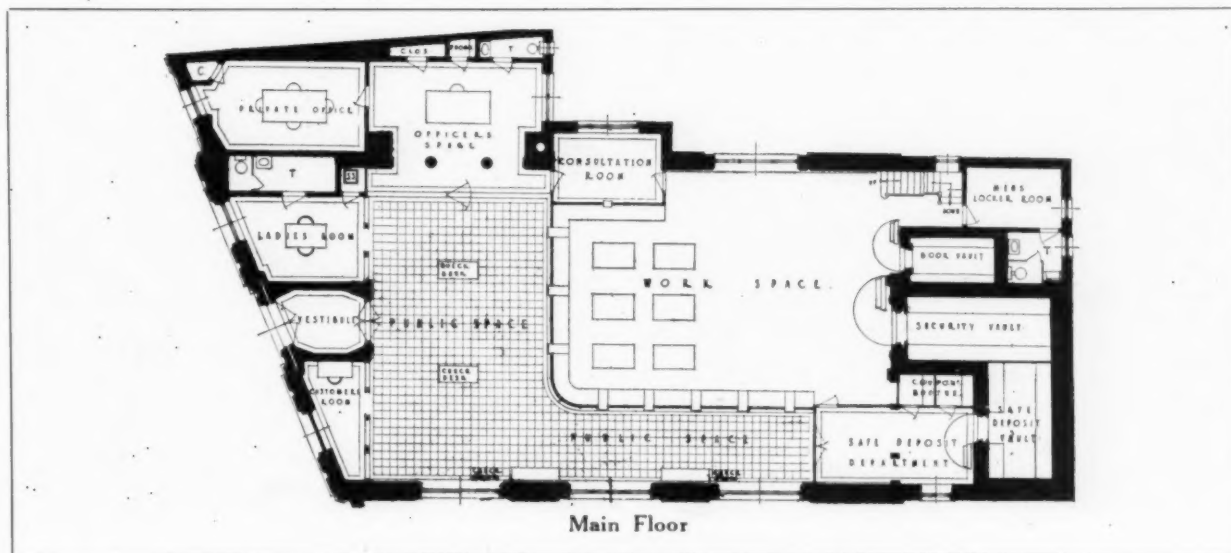


MIDDLETOWN SAVINGS BANK, MIDDLETOWN, N. Y.
HOLMES & WINSLOW, ARCHITECTS

THE design of this dignified bank building shows an excellent monumental arrangement of a well proportioned main building with a low projecting wing on one side and a balancing gateway on the other. Although the character of the Renaissance details used for the expression and decoration of this facade is more English than French, the effect of the completed whole has quite a French feeling about it, suggesting the ultra-refined period of Louis XVI.

The carved panels above each of the side windows, the carved pediment over the entrance door, and the small carved panels in the parapet above the cornice suggest the exquisite detail found in the work of the metal craftsmen of the best period of the French Renaissance. The building is symmetrical and balanced.

The old fashioned idea of a banking house is excellently suggested in the main facade of the Middle-town Savings Bank. The windows are large, well



FORUM SPECIFICATION AND DATA SHEET—86

Middletown Savings Bank, Middletown, N. Y.; Holmes & Winslow, Architects

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Fireproof; metal tile and reinforced concrete;
steel beams.

EXTERIOR MATERIALS:

Stone front; brick sides and rear.

ROOF:

Tar and gravel.

WINDOWS:

Steel casements.

FLOORS:

Marble and linoleum-covered cement.

HEATING:

Vapor.

PLUMBING:

Enameled iron fixtures.

ELECTRICAL EQUIPMENT:

Lighting and vault and raid protection.

INTERIOR MILL WORK:

Mahogany and white wood.

INTERIOR WALL FINISH:

Caen stone finish.

DECORATIVE TREATMENT:

Plain plaster, painted.

COUNTER-SCREEN:

Marble and bronze; metal counters and
pedestals.

APPROXIMATE CUBIC FOOTAGE:

222,000.

COST PER CUBIC FOOT:

79 cents.

DATE OF COMPLETION:

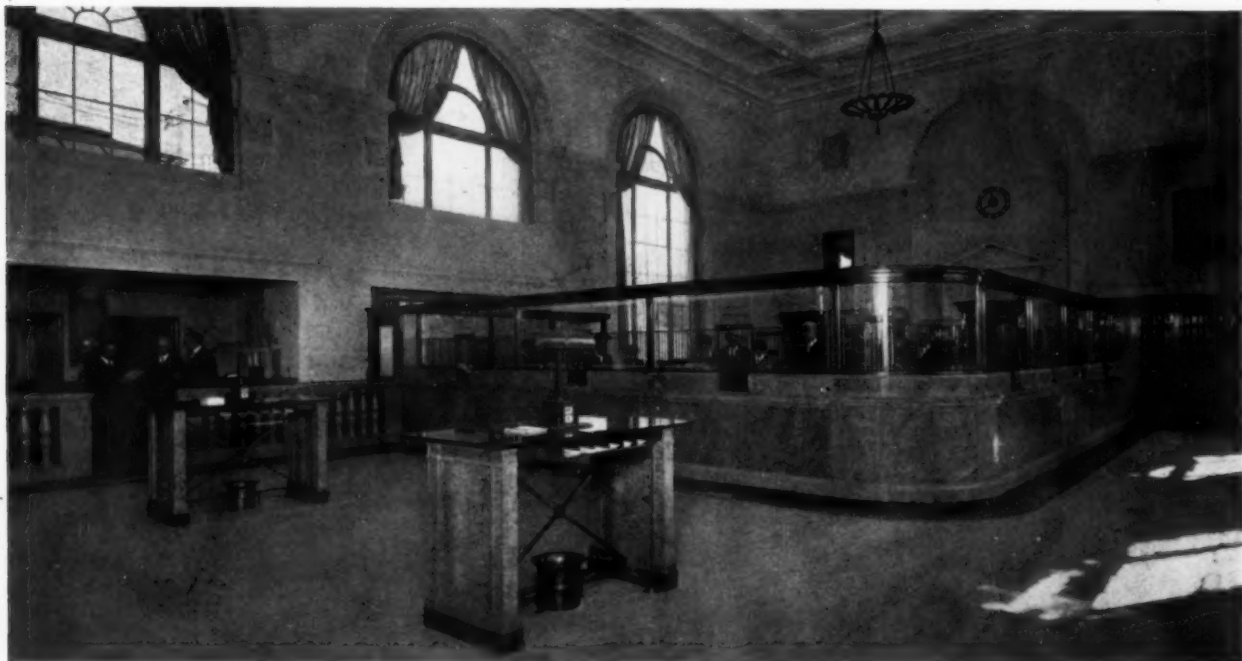
October, 1924.

proportioned and well placed. The absence of iron grilles and bars gives an appearance of homelike hospitality rather than of the austere repulsion found in the usual bank having heavily barred doors and windows. This banking house looks inviting and attractive and tempts one to pass within its portals.

The entrance door, which has been set into the lower part of the center arched opening, is simple in design but of excellent proportions. Coupled Corinthian pilasters break the building's facade up into three parts which suggest the arrangement of the women's and general customers' rooms within. Not only because the bank design is exceptionally well proportioned but also because it has unusual architectural dignity and character, the institution is mak-

ing strides in the ever-increasing number of its depositors. The design of the main building itself is sufficiently balanced and well composed to require no projecting wings or bays, but the introduction of these unusual features adds to rather than detracts from the solidity and importance of the structure.

The spacious banking room within reflects the same careful study and painstaking effort to create an interior both practical and monumental. As is possible in savings banks, the amount of working space is but little larger than the public area, which occupies the best part of the building. A security and book vault occupies the center rear of the building, balanced by the men's locker room on one side and the safe deposit department on the other side.



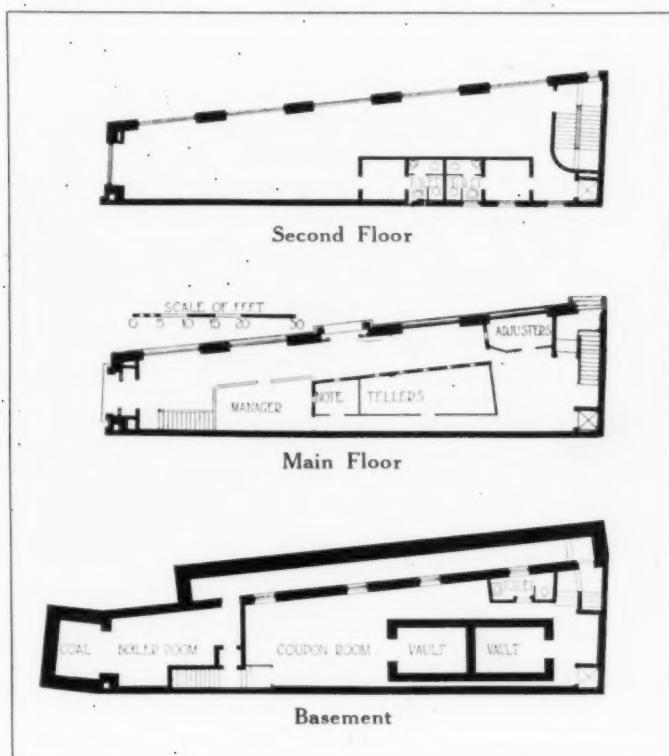
Interior, Showing Arrangement of Banking Screen



SHERIDAN SQUARE BRANCH, CORN EXCHANGE BANK, NEW YORK
S. EDSON GAGE, ARCHITECT

AN excellent example of a practical, inexpensive, small city bank is this branch of the Corn Exchange Bank in New York. Located on an irregular-shaped corner lot, only 15 feet wide at its narrowest end, this long and narrow building is simply and directly planned. There are two entrance doors, one at the narrow end of the building on Grove Street, and the other in the center of the facade on Sheridan Square. The facade has five high arched openings, broken by a wide string course at the level of the second floor. These large windows adequately light the interior of both the first and second floors of the bank and give a pleasing architectural effect to the exterior. These arches, which form the principal part of the exterior design, rest on a high base course which brings the sills of the windows about 5 feet above the sidewalk level. The marble of this base course is repeated in the string courses, the neckings of the piers between the windows, the ornamental key blocks in the arches, the simple Greek entablature which crowns the arched motif of the facade, and in the lintels of the third story windows. The slightly projecting cornice which supports the overhang of the slate roof above is made of wood and painted white. The Colonial character of the building is still further marked by the use of red brick, laid in a combination of Flemish and English bonds with white mortar joints, producing an interesting design. The brickwork of the arches themselves is also unusual in character and worthy of note. Here the bricks, instead of being set on lines radiat-

rowest end, this long and narrow building is simply and directly planned. There are two entrance doors, one at the narrow end of the building on Grove Street, and the other in the center of the facade on Sheridan Square. The facade has five high arched openings, broken by a wide string course at the level of the second floor. These large windows adequately light the interior of both the first and second floors of the bank and give a pleasing architectural effect to the exterior. These arches, which form the principal part of the exterior design, rest on a high base course which brings the sills of the windows about 5 feet above the sidewalk level. The marble of this base course is repeated in the string courses, the neckings of the piers between the windows, the ornamental key blocks in the arches, the simple Greek entablature which crowns the arched motif of the facade, and in the lintels of the third story windows. The slightly projecting cornice which supports the overhang of the slate roof above is made of wood and painted white. The Colonial character of the building is still further marked by the use of red brick, laid in a combination of Flemish and English bonds with white mortar joints, producing an interesting design. The brickwork of the arches themselves is also unusual in character and worthy of note. Here the bricks, instead of being set on lines radiat-



FORUM SPECIFICATION AND DATA SHEET—87

Sheridan Square Branch, Corn Exchange Bank, New York; S. Edson Gage, Architect

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Fireproof.

EXTERIOR MATERIALS:

Brick and marble.

ROOF:

Slate.

WINDOWS:

Steel.

FLOORS:

Terrazzo.

HEATING:

Steam.

ELECTRICAL EQUIPMENT:

Lighting.

INTERIOR WALL FINISH:

Paint.

INTERIOR MILL WORK:

None.

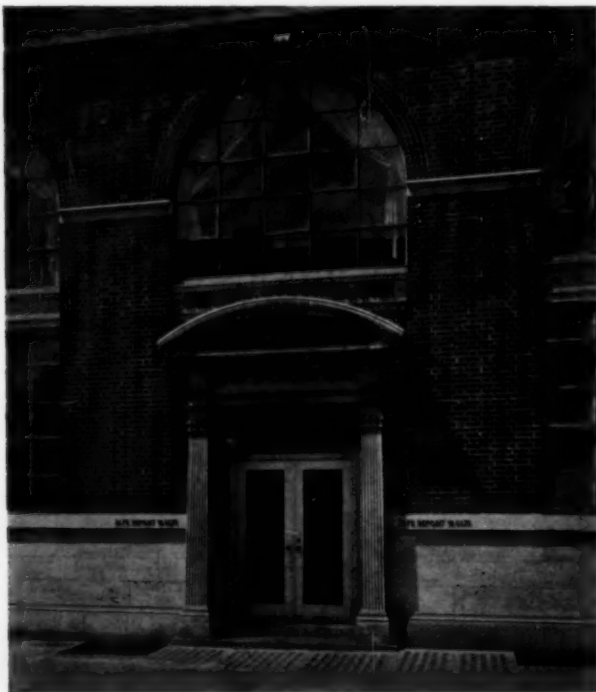
TIME OF COMPLETION:

1919-1920.

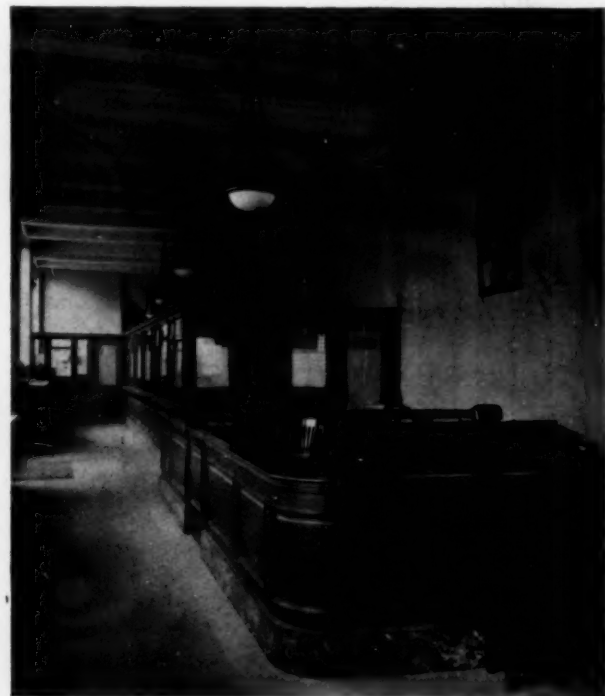
ing from the center of the arch, follow round the arch in three rows, thus emphasizing the curve of the opening. The third story of the building appears as an attic above the main entablature. The well proportioned, rectangular windows break the walls of this attic above each of the main arches. The marble lintels of these windows show the influence in their design of the late Colonial detail found in many of the old houses in Charlton Street and Sheridan Square in Greenwich Village, where the bank stands.

The interior of the bank is as simple and direct in its architectural design as is the exterior. The building is so narrow that the large front windows light the working space quite as successfully as they do the public space which extends along the outer

side of the room. Terrazzo is used for the floor of the public area. Above a marble base, simply paneled railings of wood and a screen of glass and wood shut off the working area from the public space in the banking room. The walls are simply painted in imitation of Caen stone, with the line of each ceiling beam carried down on the wall, dividing the imitation stonework into vertical panels. Stairs from the main floor lead to the safe deposit vaults in the basement and up to the second floor, which is used for the bookkeeping department of the bank. On the third floor are located rest rooms and a dining room for the use of the officers and employes of the bank. The special type of steel window frames used permits the opening of individual panes of glass.



Detail of Entrance



View of Interior

INTERIOR ARCHITECTURE

Salon in the Apartments of Madame Du Barry, Versailles

By C. HAMILTON PRESTON

TUCKED away under the mansard roof in the wing on the right as one approaches the Palace of Versailles from the town side, is a series of smaller and more intimate rooms known as the Du Barry Apartments, which were created by Louis XV for the royal favorite, Du Barry. They include some of the most charming rooms in the Palace from the point of view of both design and detail. They are excellent examples of their type.

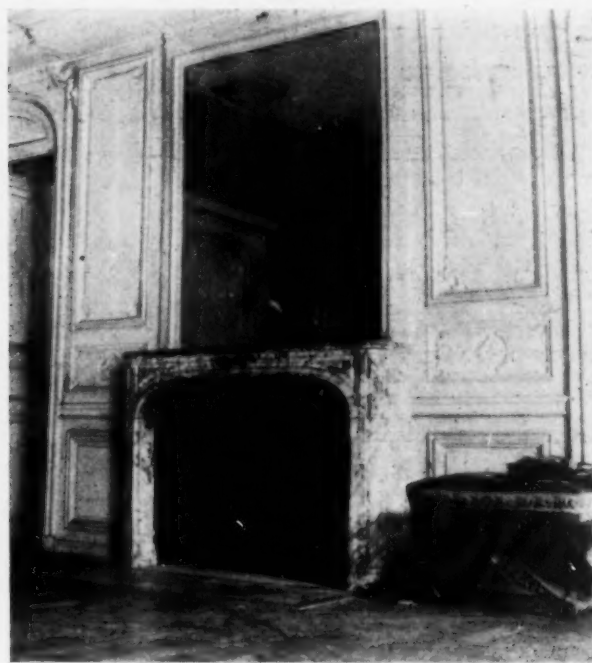
The problem for the architect was to get sufficient height in the rooms, as the dormer windows opening on the court were low. However, the ceilings were raised to the required height and, though the windows are considerably lower, the lighting is fairly adequate. Although this gives a very unusual appearance to the rooms, it has been ingeniously handled. This location of dormers occurs only in certain of the rooms and not in that which is the subject of these measured drawings. The decorations of the suite, which is very complete, consisting of several salons, library, boudoirs, etc., are most sumptuous. In general the paneling follows the restrained classical style of Louis XIV and the Regence, though much of the ornament is of the more elaborate Louis XV type. Several of the rooms were

done in cream and white and several in colors, deep blue prevailing; but these latter, under the Second Empire, were all changed to the shade of gray popular at that time, as were many other interiors.

The subject of these drawings, which served as a Salon, is among the most interesting of the rooms. It is distinctly Regence in feeling and restrained in treatment, although rich in beautiful and well placed ornament. Notable are the windows with curved jambs and soffits, most difficult to execute, and yet in perfect condition to this day. The ornaments over the center of the arch and the rosettes in the soffit are exquisitely carved. The two elliptical doorways have the same type of ornament. All the panels have the easement at the corners with charming carved leaf motifs, while the narrow horizontal panels above the dado all have exquisite rosettes and tiny leaf ornaments at the corners of the raised part of the splay. The mantel, of rose and gray marble, is restrained in design and admirably suited to the room. One feels here the light and gaysome quality of the Louis XV manner sobered and subdued by the more severe and restrained Regence period which preceded it. Though little known, this room is one of the most perfect examples of the work of its period.

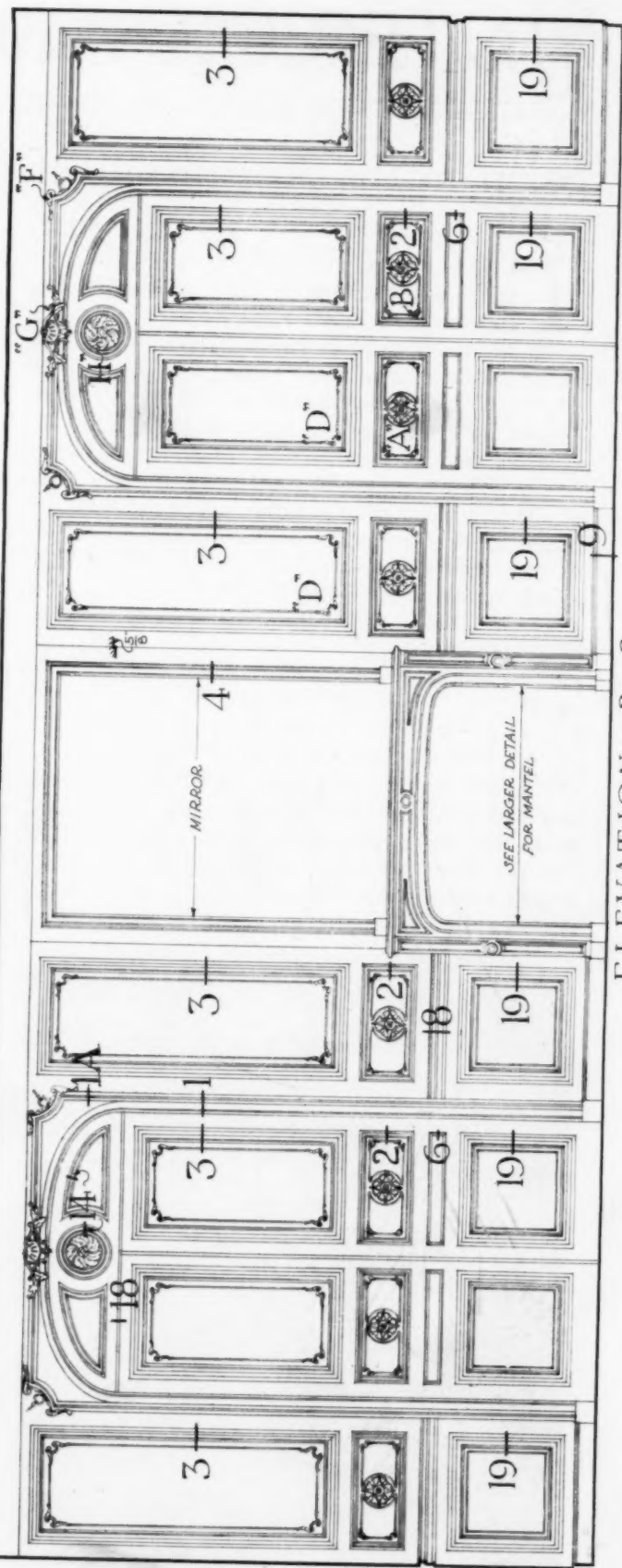
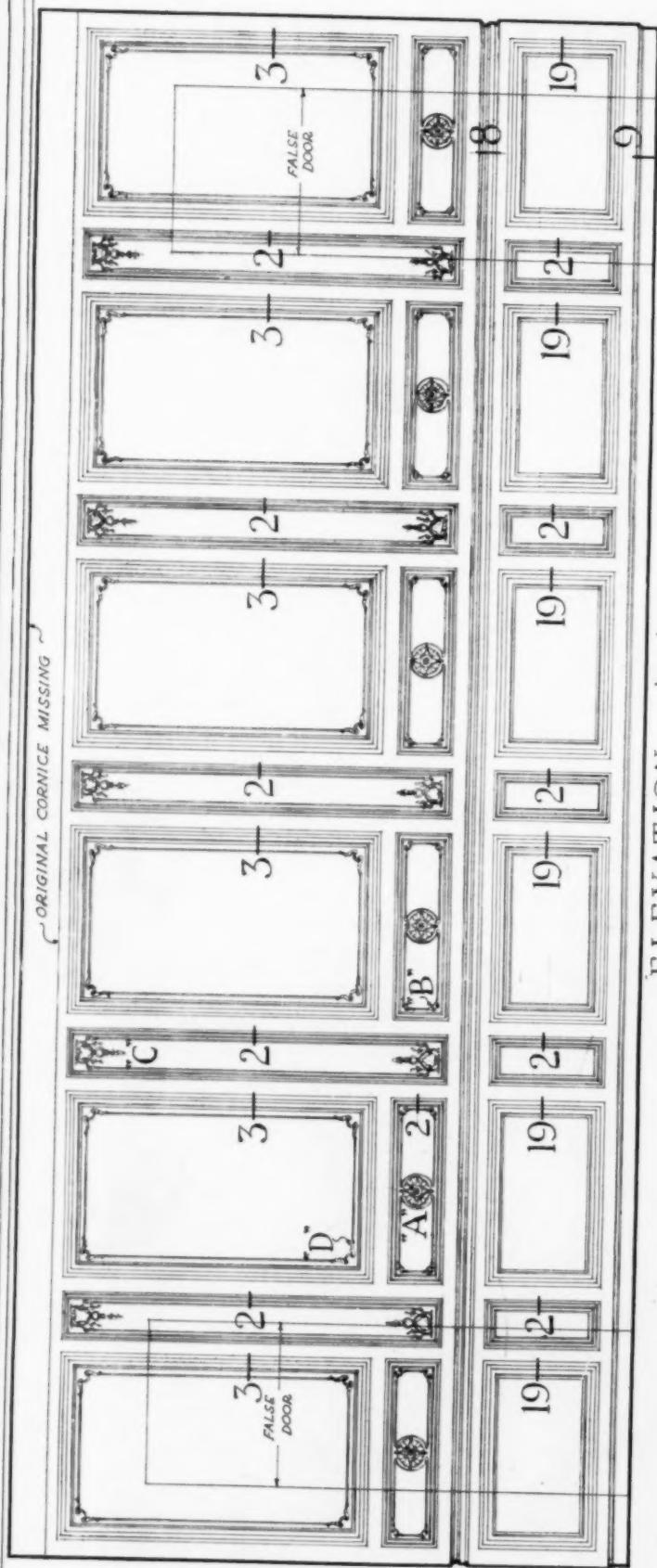


Doorway, Salon, Du Barry Apartments, Versailles



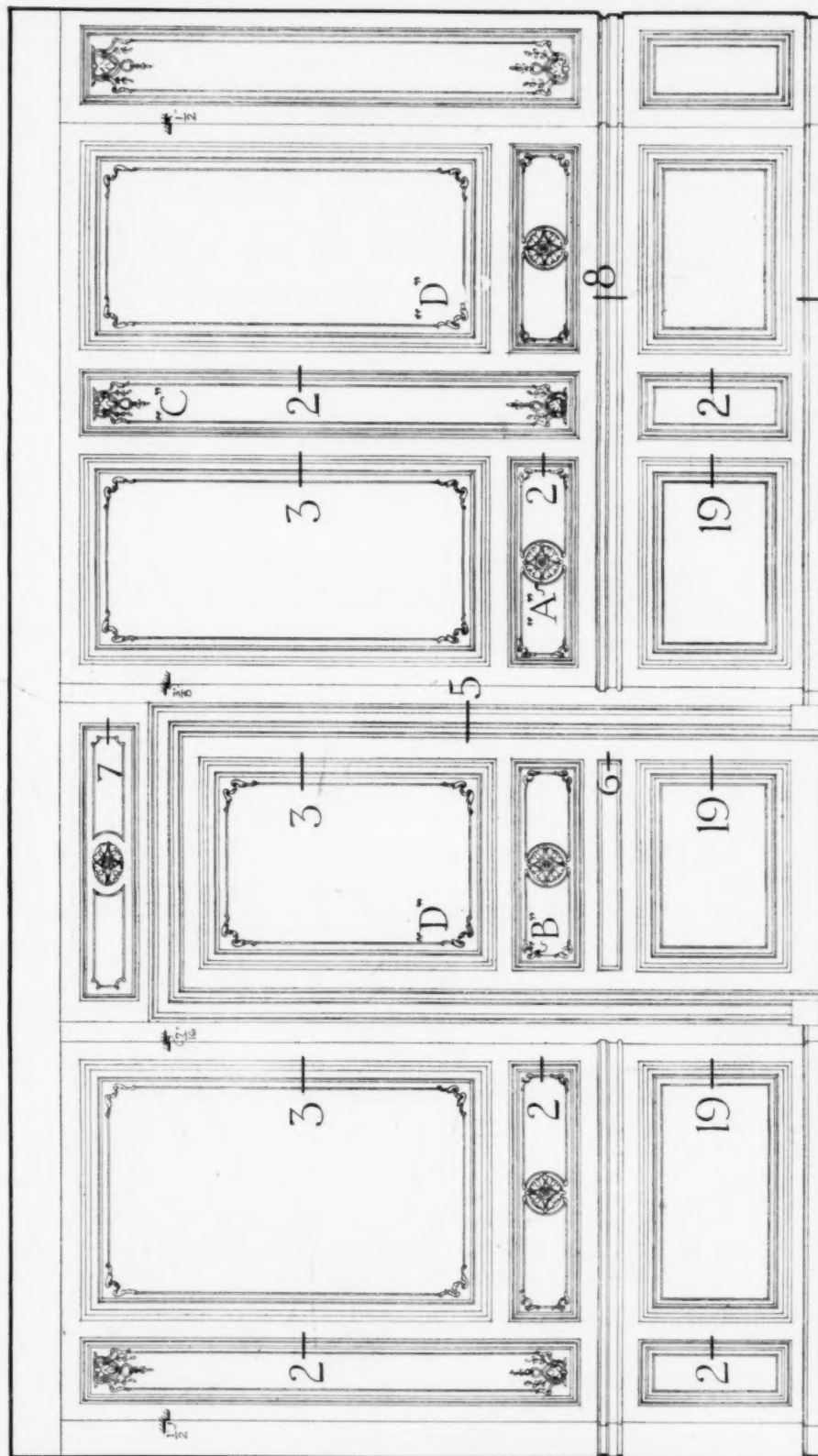
Mantel, Salon, Du Barry Apartments, Versailles

ORIGINAL CORNICE MISSING



Scale 3/8" = 1 Foot

DU BARRY APARTMENTS, VERSAILLES



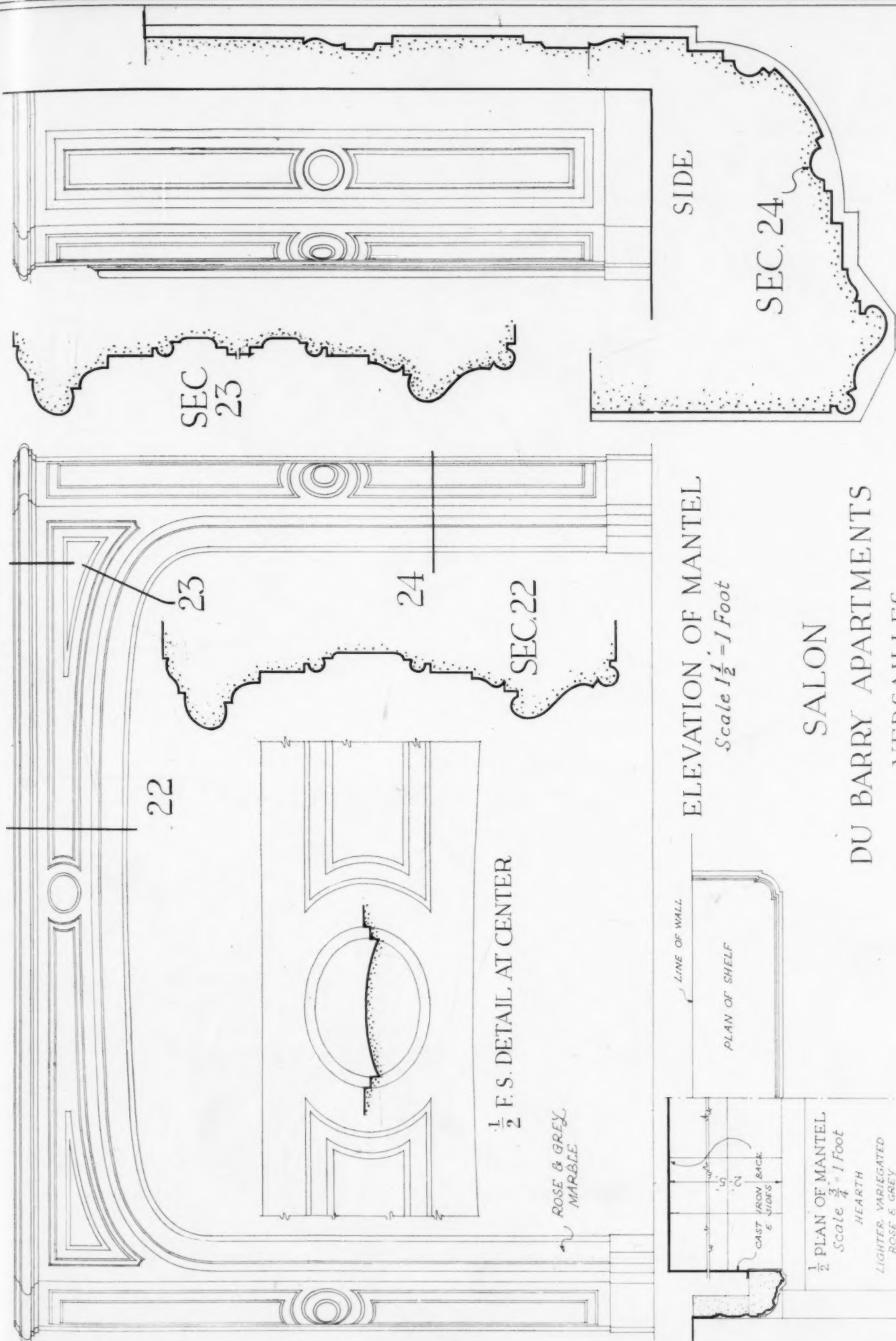
ELEVATION C~C

Scale $\frac{1}{2}$ " = 1 Foot

SALON

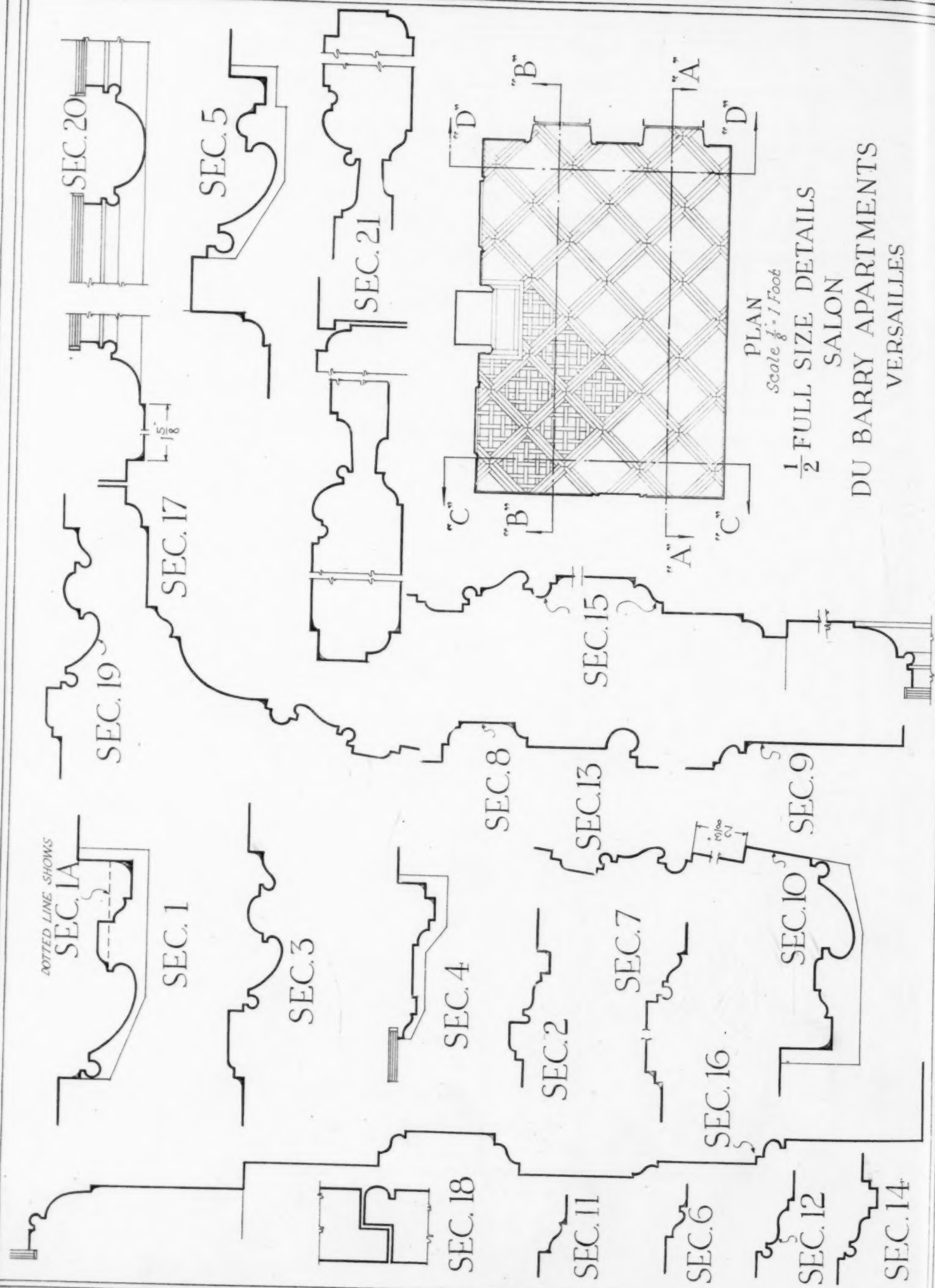
DU BARRY APARTMENTS

VERSAILLES



ELEVATION OF MANTEL
Scale 1 1/2" = 1 Foot

SALON
DU BARRY APARTMENTS
VERSAILLES



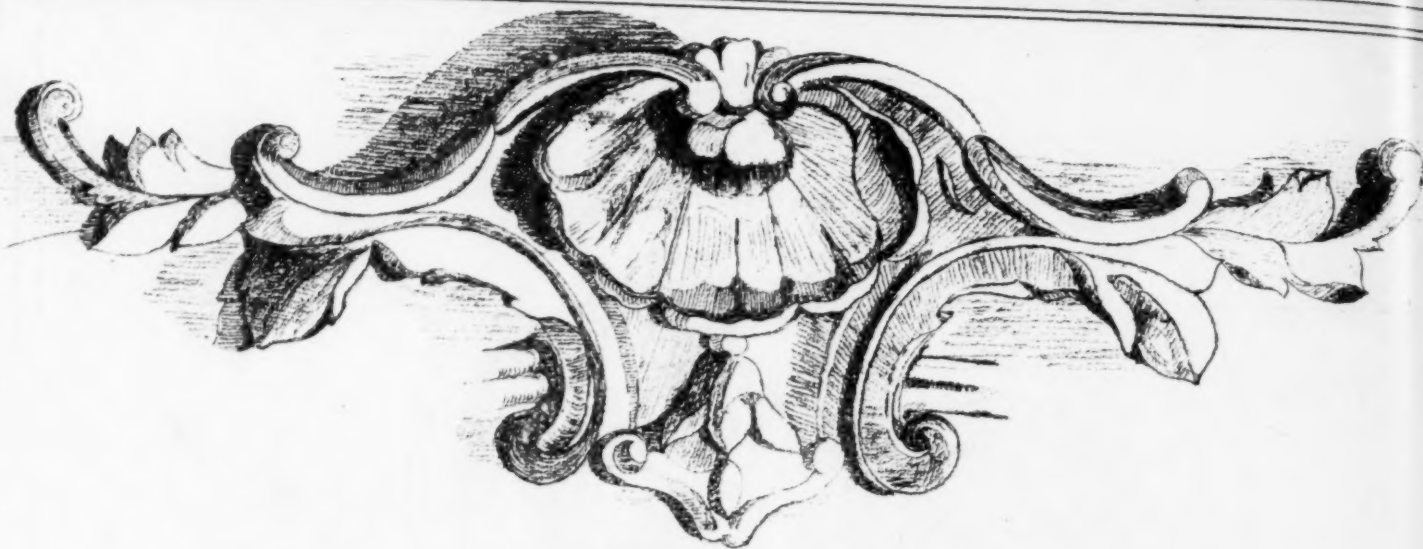
PLAN
 Scale $\frac{1}{8}$ " = 1 Foot
 $\frac{1}{2}$ FULL SIZE DETAILS
 SALON
 DU BARRY APARTMENTS
 VERSAILLES



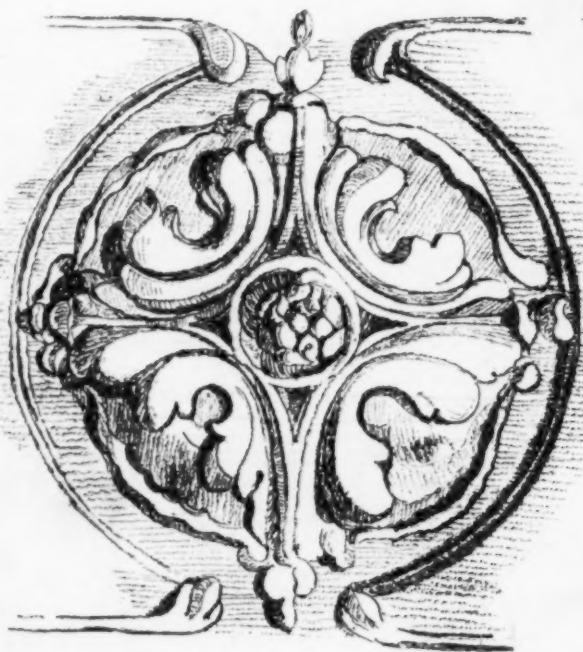
DETAIL "H"
SALON
DU BARRY APARTMENTS
VERSAILLES



DETAIL "E"
SALON
DU BARRY APARTMENTS
VERSAILLES



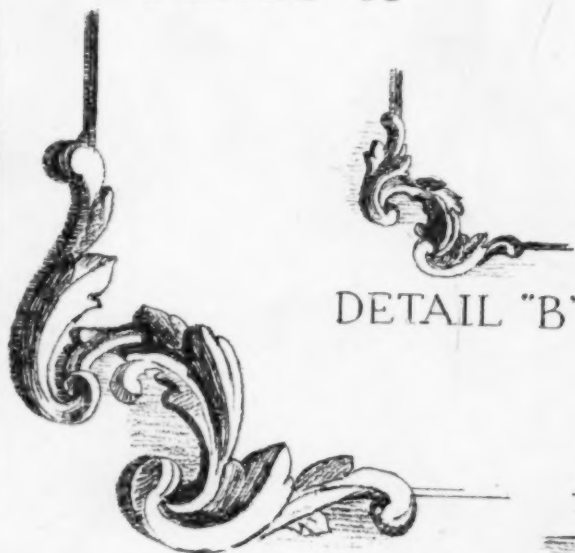
DETAIL "G"



DETAIL "A"

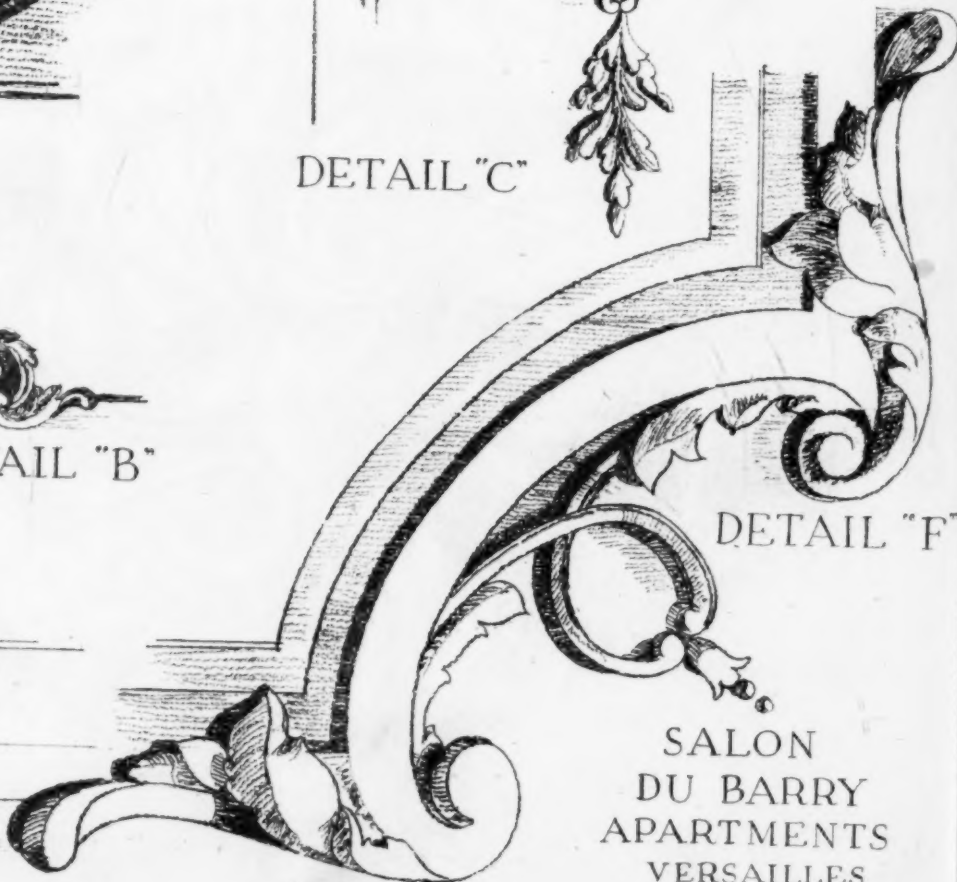


DETAIL "C"



DETAIL "B"

DETAIL "D"



DETAIL "F"

SALON
DU BARRY
APARTMENTS
VERSAILLES